

MUSICAL AMERICA

Vol. XXVI. No. 3 NEW YORK

EDITED BY

John C. Freund

MAY 19, 1917

\$3.00 per Year
Ten Cents per Copy

OPEN CAMPAIGN TO BOOM PHILADELPHIA AS MUSIC CENTER

Prominent Musicians Organize to Win Wide Recognition of City's Notable Artistic Advantages—Arthur Judson, Manager of the Orchestra, Points Out Local Progressiveness—Clarence K. Bawden Condemns Practice of Social Choral Clubs Which Engage Outside Conductors—Leading Artists Pledge Support

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, May 14, 1917.

"PHILADELPHIA must blow her own horn and blow it good and loud." She has nearly 250 singing societies, an orchestra which compares favorably with the best in the world, many superior conservatories and perhaps the most remunerative in the country; she has a long list of noted musicians and teachers. These and many excellent features reflecting great credit upon Philadelphia were discussed at a meeting held Wednesday evening in the Musical Art Club before an invited gathering composed of many well-known musicians and others prominently identified with the musical life of the city, with the object of forming a permanent organization, whose sole aim is to see that Philadelphia receives her just recognition as a musical center second to no other city in its importance. Herbert J. Tily was appointed temporary chairman and Samuel J. Riegel secretary. Among the speakers of the evening were Arthur Judson, manager of the Philadelphia Orchestra. Mr. Judson said in part:

"Before I came to Philadelphia from New York, I had been told and was inclined to believe that 'Philadelphia was the slowest city in the world,' but I soon found out differently. I was then in doubt as to whether Philadelphia had any musical life worth while and I was even not sure its orchestra was a good one. These statements I soon discovered were not true; as a matter of fact, Philadelphia has musical advantages which should rightfully place her in the front ranks of American cities. Just as Boston suggests 'beans' and music, so should the mere mention of Philadelphia mean music."

Clarence K. Bawden was enthusiastically applauded for his condemnation of methods employed by choral societies in engaging out-of-town conductors.

"I have been accused of being jealous," continued Mr. Bawden. "Well, perhaps I am, not for myself, but for our own musicians, many of whom are not even considered or given a fair chance."

Mrs. Yorke Stevenson, was another speaker who announced some interesting details of a patriotic pageant to be held in Philadelphia next month. Others who were heard in stirring support of the movement were Mrs. Frederick Abbott, Ada Turner Kurtz, Henry Gordon Thunder, Nicholas Douy, Constantin von Sternberg, Dr. E. I. Keffer, Fullerton Waldo, Thomas C. Martindale and W. R. Murphy.

A committee of five, composed of Arthur Judson as chairman, Herbert J. Tily, Thomas C. Martindale, Constantin von Sternberg and Henry Gordon Thunder was formed to devise ways and means for future activities.

M. B. SWAAB.



MAX PILZER

A Young American Violinist of Conspicuous Talent Who Will Be Heard Throughout the United States Next Season in a Series of Concerts. (See Page 4)

Attempt Being Made to Revive Kneisel Quartet

Rumor had it last week that an attempt was being made to prevent the disbanding of the Kneisel Quartet by obtaining another first violinist to replace Franz Kneisel, who has retired. Fritz Kreisler was asked to take charge of the artistic direction of the quartet, but he declined on account of his many concert engagements. However, he may appear next winter with Mr. Kneisel's three recent associates at a series of special concerts to be held in New York and another musician will be engaged to fill the first violinist's chair on tour.

Schumann-Heink Asks \$95,000 Damages for Accident in St. Louis

ST. LOUIS, May 12.—Mme. Ernestine Schumann-Heink yesterday filed suit here in the Circuit Court for \$95,000 damages against the United Railways

Company, as a result of an automobile accident on the evening of Feb. 26, when she and her accompanist, Edith Evans, were struck by a street car while leaving a motion picture theater. As a result, the diva had three ribs broken and suffered serious internal injuries, necessitating the cancellation of her remaining dates for the spring and early summer, it is set forth. She alleges that the accident was due to the negligence of the motorman and that she was forced to pay out large sums to physicians, nurses and others and that her ability to earn a living had been impaired. H. W. C.

Sembrich's Husband Dies from Blood Poisoning

Guillaume Stengel, husband of Mme. Marcella Sembrich, died from blood poisoning on Tuesday morning at his apartments at the Hotel Gotham, New York. Mr. Stengel was reported seriously ill on May 6 after a slight operation for a carbuncle.

NEW YORK HAS A PROSPECT OF NEW OPERATIC WARFARE

Three-Cornered Controversy with Campanini, Hammerstein and the Metropolitan as Principal Factors Threatened by Announcement of Chicago Company's Plan to Give Four Weeks' Season at the Lexington—Hint that Metropolitan Will Buy Theater Rather Than Allow Campanini to Enter Field.

A RETURN to the old days of operatic rivalry is in prospect for New York as a result of Cleofonte Campanini's advertised intention of giving a four-weeks' season of grand opera at the Lexington Theater in New York, beginning on Jan. 20.

Although John Brown, the eastern representative of the Chicago Opera Association, has sent out his preliminary notice to prospective subscribers, giving the definite schedule of dates and of prices, a new element has entered into the situation which may alter the plans of Mr. Campanini. This is the opposition of Oscar Hammerstein to the Chicago company's giving a season at the Lexington Theater. Mr. Hammerstein, whose lawsuit for control of the theater is still pending, has not given his consent to the lease, and, should his title, the validity of which will be determined within a few weeks, hold, the next opera war in New York may involve an immediate order for the special theater announced to be built here another year for Campanini.

Mr. Hammerstein is said to feel that since he is prohibited from giving opera in New York until 1920, owing to his agreement with the Metropolitan, there is no reason why Mr. Campanini or for that matter any other impresario should enjoy the privilege.

The attitude of the Metropolitan authorities toward the Chicago company's promise to enter New York for a four weeks' season may best be described as one of "watchful waiting." That an additional operatic venture such as Campanini plans would materially affect the business of the Broadway house is well understood, and during a war year with a certainty of reduced patronage for opera, a return to the rivalry of seven years ago would not be relished by Otto H. Kahn and his board of directors.

The Campanini season is scheduled to open Jan. 22. The announcement made by Mr. Campanini gives only the calendar, schedule, prices of seats (ranging from \$6 down) and the arrangement of six different serial subscription forms, but the repertoire and list of artists will not be made public until they can be given complete a few weeks hence. Mr. Campanini states that all of the important stars of his past season in Chicago have been retained for the season of 1917-1918, but that negotiations for a number of other international notables, several of whom have never before sung in America, are under way and will doubtless be completed.

In some quarters it has been hinted that the opposition of the Metropolitan to the Chicago company's invasion is more than passive and that the Lexington Theater will be purchased by the board of directors before they will consent to a fulfillment of the Campanini plans. As there is no other theater available for him, such action would shut him out of New York unless he could build his new theater in time.

What the proposed new Postal Law will mean to the subscriber and to the musical life of the country

The subscribers of MUSICAL AMERICA are vitally interested in that feature of the proposed new tax bill which is to raise the money for the war, and which would increase the cost of mailing newspapers, by means of the zone system, all the way from 100 to 600 per cent. This would mean that it would cost more to mail the paper to a subscriber at a distant point, than the paper receives for the entire price of subscription.

The claim is made by the advocates of this particular feature of the new tax bill, that at the present time the Government loses a large sum through the deficit caused by the difference between what it costs to transmit periodicals of all kinds, and the receipts from the postage therefor. If the new bill, in its present state, is passed by Congress, it must result in one of three things: Either the publishers will have to greatly increase the price of subscription, or they will have to conduct their business at a loss so serious as to drive many out of business, or they will have to refuse to receive subscriptions except from nearby points. Any one of these alternatives is to be deprecated, especially in these times. The majority of subscribers, with the increased cost of living, cannot be expected to pay more for their publications. Publishers cannot be expected to conduct their business at a serious loss, nor can they be expected to be able to secure the same advertising patronage if their circulation is radically curtailed.

For these reasons it has been decided, at an important meeting of the publishers and editors of technical, industrial, and art publications, to request those of their readers who are interested in the maintenance of their integrity and usefulness, to at once write to their Senators and Congressmen, urging them to resist any change in the postal rates at the present time that would impair the usefulness and stability of the publishing industry, which, indeed, is closely bound up with the prosperity, as well as progress, of the business interests of the country, not to speak of its educational and social value.

At no time has it been the policy of the legislators in this country or abroad, to regard the postal and, indeed, the telegraph service as a source of revenue sufficient to meet the cost of maintenance. These two great public utilities have always been considered as providing the best, and indeed, to-day the only known means of communication, outside the telephone, and to be the basis of all commercial, industrial, and social activity. Greatly raise their cost to the community, and you at once impair their efficiency, and by the consequent contraction which inevitably will follow, you decrease, rather than increase, revenue from them.

If the members of Congress in Washington, instead of viewing the deficit in the Postal Service as so much "graft"—as has been charged—which is annually secured by the publishers of periodicals, would consider the tremendous aid that periodicals are to business, from which the revenue of the Government must ultimately be secured, they would get a better, a more adequate, a fairer view of the situation.

We can give no better proof of the justice of this claim than by presenting to the members of Congress the fact that largely through the industrial and art publications in the musical world, the musical activities of the country have been developed in the last few decades, 'till the annual expenditure for music in all its forms, for musical education, for musical instruments, has reached the astounding sum of six hundred millions a year.

When we consider that the first musical and music trade papers were published only as recently as 1873 in New York City—when we consider that at that time the output of pianos, for instance, was only some forty thousand instruments a year, whereas today it is nearly four hundred thousand instruments a year (with an export trade amounting to comparatively little, owing to the higher wage rate in this country)—when we consider also, that in the intervening decades this country has reached a point where it can assert with pride, that we lead the world in the quantity and quality of our musical instruments, in the character of our musical organizations, music schools, conservatories, symphonic and other orchestras, bands, in the ability and talent of our singers, players, conductors, music teachers, it surely should appeal to unprejudiced minds that this could not have been brought about had it not been by the aid of the musical and industrial publications, which have served as means of inter-communication, as well as providing the most valuable information

to the interested. These publications have based their contracts with their subscribers and advertisers, their whole organization, indeed, upon the existing postal regulations and facilities. Is it just that now, without warning, the conditions should be radically changed?

The publication industry, as a whole, the musical papers in particular, are fully prepared—indeed, are anxious—to carry their fair share of the burden imposed upon us by our entry into the frightful struggle which has devastated Europe for the past three years. All they ask is that they may be permitted to continue their business, already seriously impaired and burdened by the tremendous increase in the cost of paper, printing and all that goes into the production of their periodicals, so that they can go on developing strength, maintaining their integrity, sustaining the interests which are so vitally dependent upon them, and then, when they have done this, let them be prepared to yield, even to the last dollar, the profit they have made for the preservation of their country, for the support of its institutions. But do not ask them to bear their share of the burden, while at the same time you strike their business at its very heart!

Suppose that a large number of periodicals, especially those of a technical character, are forced to suspend, or to seriously curtail their activities. The first result would be a material decrease in the postal revenues—while the cost in the postal service would be but slightly lowered, as the same efficiency in the way of force would have to be kept up. The further results, however, would be more disastrous. The various industries, and particularly the musical industries, deprived of their sources of information, would suffer. The musical world, deprived of the service of its musical papers, would also be restricted in its activities, and certainly would be curtailed in its revenues and its profits.

What is true of the musical world, would be true of other industries and activities. From whatever point of view therefore that the situation is regarded, it should be self-evident that the line to be followed by Congress should be one which, while not only maintaining, but fostering all legitimate business interests, should seek to draw the revenues necessary at this time from the surplus, or the profits of business, rather than by impairing or wiping out its capital.

So long as a man's business is left in its integrity, he can maintain himself for a time without much, if any profit, in view of the time when the strain upon him will be removed. But, if you destroy his business, or so injure it that he cannot make a profit, then he becomes a burden upon the community instead of an effective sustaining force, or he is so restricted in his operations that he cannot make a profit. In either case, how can you collect taxes from him?

We, therefore, as we said, urge upon our readers, as other editors and publishers are urging upon their readers, that they write to their respective Congressmen and Senators urging upon them not to make such immediate, drastic increases in the postal rates as must prove disastrous to the publishing industry, whose contracts with their advertisers and subscribers have to be carried out, and which have been based, for years, upon the existing postal rates and facilities.

If any further argument were needed as to the ill-advisability of so tremendous an increase in the postal rates as is proposed, it can be furnished by the fact that coincident with this proposed raise, all periodicals have to meet the vast influence already exercised throughout the country of the propaganda which has been made, that the strictest economy shall be exercised—that this economy shall virtually go so far as to cut off everything but the necessities of life.

How, with these factors to contend with, as well as with the tremendous increase in the cost of paper and all that goes into the production of periodicals, can the publication industry maintain itself? The question is not one which needs any appeal to statistics. It needs only an appeal to the common sense of the average intelligent person.

Finally, what greater obstacle could there be to the ability of the people to invest in the United States so-called Liberty loan, if the periodicals of the country, the greatest force to sustain the courage of the people and maintain their confidence in their own institutions, are suddenly hamstrung in their efficiency, perhaps many of them driven out of existence altogether?

COMIC OPERA BY GOUNOD RECEIVES PREMIÈRE

Society of American Singers Gives French Composer's Version of "Le Médecin Malgré Lui" Its First Public Presentation in This Country—Admirably Sung by a Notable Cast, the Work Creates Highly Pleasant Impression—Mozart Operettas Revived



—Photo by White Studio

Opening Scene of Donizetti's "The Night Bell" as Played by the Society of American Singers. Lucy Gates and David Bispham Appear at Either End of the Table

THE Society of American Singers brought forward the second offering of its brief season at the Lyceum Theater on Thursday evening of last week. This work, Gounod's operatic version of Molière's "Le Médecin Malgré Lui," being in three acts, is a more ambitious affair than the operettas of Mozart, Pergolesi and Donizetti, which compose the remainder of the company's repertoire and provides a full evening's entertainment. "Le Médecin Malgré Lui" (or "The Mock Doctor," as the society gives it) has never been publicly sung in America, though it had at least one private hearing about eighteen years ago, when Frank Van der Stucken conducted a performance at the Cincinnati College of Music. In France and Germany it has received occasional attention, though since its first production in 1858, when it obtained a hundred performances at the Théâtre Lyrique in Paris, its vogue has never been for long nor the impression it created abiding, as even so earnest an admirer as Saint-Saëns finds himself obliged to confess.

The large audience last week manifested considerable pleasure in the work and applauded it very warmly, though the prevailing sentiment appeared less unanimous than it was with respect to

the one-act pieces previously given. Much credit belongs to the performance, which in itself could not easily have been excelled for spirited efficiency and musical smoothness. Yet "Le Médecin Malgré Lui," though a truly distinguished achievement on the part of Mr. Reiss's company, must be accounted intrinsically far less memorable than the more unpretentious miniatures thus far shown.

Barbier and Carré, who eviscerated Goethe and Shakespeare in Gounod's behalf, did no special violence to Molière in making this libretto. In the main, it adheres quite faithfully to the original and even preserves much of the keen satire which Molière so ceaselessly delighted in leveling at the preposterous medical quackery of his time. The first act shows *Sganarelle*, the bibulous wood-chopper who refuses to work except under the compulsion of beating, sought out by serving men of *Geronte*, the wealthy property owner, whose daughter, *Lucinde*, feigns dumbness because forbidden to wed her suitor *Leander*. Duly whipped and made to pose as a physician with a reputation for extraordinary cures, *Sganarelle* is brought in the second act to the house of *Geronte*, whom he bewilders with professional jargon while *Leander* devises a plan to elope with *Lucinde*. The ruse is eventually exposed but *Sganarelle* is saved from rough handling and all ends well when *Leander* reveals himself as inheritor of a large fortune.

The piece was written during the composition of "Faust," the production of which Carvalho, manager of the Théâtre Lyrique, postponed because of a rival "Faust" suddenly staged at the Porte St. Martin. At the last moment objection was raised to the comedy on the ground that it infringed on the rights of the Comédie Française and it required the intercession of the Princess Mathilde to straighten out the tangle. In the end the Comédie even cooperated in the preparation of the piece.

"Le Médecin Malgré Lui" was Gounod's first success even as it was his first essay in the comic vein. "It is of a light and facile style," he wrote in his "Memoirs," "approaching that of the Italian opera bouffe. I tried to recall in certain passages the style of Lully, but the work in general is in a modern form and belongs to the French school." Berlioz found everything in the score "pretty, piquant, fresh and spontaneous; there is not a note too much, nor a note too little"; while Saint-Saëns decided that Gounod had "taken up the pen of Mozart to produce orchestration at once picturesque and sober, in which the ancient style is colored by sonorities discreetly modern."

Some of this praise seems excessive today, for "Le Médecin" contains many pages—especially in the first act—that sound old-fashioned, tiresome and commonplace. Yet to compensate for these there are capital things. The work places Gounod in a different light from

the sugared sensuousness and sentimental languors of "Faust" and "Romeo." It has vivacity, frequent, if not extraordinarily pointed comic suggestiveness and deft touches of workmanship. Parts of it do, indeed, testify to Gounod's veneration for Mozart and the hint of Lully in the entrance of the musicians and the finale of the second act must be rated altogether charming. Furthermore, the sextet and other ensemble pieces in this same act disclose in their separate parts a sense of characterization and individually appropriate expression almost as distinct yet as happily merged in the complete musical result as the "Rigoletto" quartet. If the melody is not always distinguished it is none the less copious. Withal it cannot be urged that Gounod, even though a Frenchman, so properly, incisively or exquisitely transmutes into tone the spirit of Molière's piece as has Wolf-Ferrari in his adorable, gossamer treatment of a kindred topic, "L'Amour Médecin," which had such an undeserved fate at the Metropolitan.

The present production of Gounod's work is badly hampered by Alice Matulath's translation of the spoken dialogue in rhymed verse of seven-syllable lines that sounds like a cross between Corder's translation of the "Meistersinger" and the poetical ebullitions of a grammar school pupil. It mars a great many of the humorous possibilities of the

[Continued on page 4]



—Photo by White Studio

Scene from Gounod's "Mock Doctor" ("Médecin Malgré Lui") as Produced by the Society of American Singers on May 10 for the First Time Publicly in America. Left to Right: Carl Formes, Kathleen Howard, Idelle Patterson, Percy Hemus, Rafael Diaz, George Hamlin, Lila Robeson, Thomas Chalmers

COMIC OPERA BY GOUNOD RECEIVES PREMIERE

[Continued from page 3]

play and makes the spoken stretches wearisome and irritating, though the artists took pains to avoid monotony of declamation. Verse is one thing in French and quite another in English and in farcical pieces of this kind it nearly always tempts fate.

"Le Médecin Malgré Lui" calls for a fair sized cast and, though only three or four rôles offer more than minor opportunities, practically every part was so effectually carried out last week as to appear signally important. First mention belongs to Thomas Chalmers, whose *Sganarelle* was a masterly piece of comic delineation in its every aspect and whose superb baritone voice never sounded warmer or more beautiful. His "Glou-glou" song in the first act captured the house, which would have relished a repetition of it. In the scenes with *Geronte* his spirited show of humor almost made one insensible to the childish doggerel he had to speak. Percy Hemus in the comparatively small part of *Geronte* sang what little he had to sing with all that richness of tone that is his and presented a characterization sufficiently well drawn to seem the work of an actor of long experience and abundant resource. As much can be said of George Hamlin, who furnished quite an inimitable sketch as the servant *Lucas*. He was ably seconded by Carl Formes as *Valère*. Rafael Diaz sang the brief part of the lover, *Leander*, though not with complete steadiness of tone. Idelle Patterson made a winsome *Lucinde*, but being a dumb girl who recovers her speech only at the last curtain, had scant opportunity to exert any protracted charms of song. Lila Robeson did the shrewish wife of *Sganarelle*, *Martine*, effectively and Kathleen Howard's portrayal of the domineering *Jacqueline* abounded in effervescent humor, while in vocal accomplishment it was highly contenting. There were choristers, who afforded every satisfaction. Paul Eisler conducted and with a degree of skill, refinement and comic perception that only accentuated the excellent impression he created at the Metropolitan this past season in the few instances he had a chance to distinguish himself.

The Mozart Operettas

Last Monday evening the Mozart operettas, "Bastien and Bastienne" and "The Impresario," had their first hearing of the Society's present season and, except for two matinée repetitions of the "Mock Doctor" and a Thursday evening presentation of the Pergolesi and Donizetti operas were scheduled to fill the whole week. These two lyric jewels are, in the last analysis, the most enchanting things the company has to offer and Monday's audience, which was of good size, even if it did not fill the theater to its capacity, fell captive to the spell of the adorable melodies of the pastoral by the twelve-year-old master and more thoroughly even to the exquisitely chiselled score, which he wrought in the flood tide of his creative maturity. But even if the music of this last were less perfect the comic fascination and sly satire of the

libretto that Mr. Krehbiel has so skillfully devised would serve to win all hearers. Few of the satirical shafts

marks of this organization's accomplishments. Except that Carl Formes assumed the rôle of the lover, *Philip*, in



—Photo by White Studio

Florence Easton-Maclennan and David Bispham in Pergolesi's "The Maid Mistress" ("La Serva Padrona") as Sung by the Society of American Singers

went astray last Monday, as the audience consisted very largely of musicians. Both performances equalled—if, in-

the second opera (with excellent results, it should be said), the casts were the same as eight months ago. In "Bastien"



—Photo by White Studio

Scene from "The Night Bell." Left to Right, David Bispham, Lucy Gates and Albert Reiss

deed, they did not surpass—those given last fall, in musical finish and that sprightly charm of dramatic team-work which is one of the most delightful hall-

Mabel Garrison's grace and unaffected simplicity, and the rich vein of humor provided by Messrs. Reiss and Bispham exerted as decisive an effect. In the

"Impresario" Miss Garrison and Lucy Gates, as the rival prima donnas, exhibited admirably composed impersonations, most subtly and effectually contrasted. Miss Garrison's coloratura execution once more made one wonder by its limpidity, evenness and impeccable finish whether finer florid singing can be heard to-day. Miss Gates's voice seems to be taking on a richer, more lustrous and velvety quality—seems, in effect, to be undergoing a lovely development. She did not sing this part as well last autumn. Her interpolated "Warnung," archly sung to her own harpsichord accompaniment, won the tribute of an encore. It may be observed in passing that fully half the numbers had to be repeated.

Mr. Reiss's splendidly sketched and thoroughly convincing portrait of *Mozart* and Mr. Bispham, the unctuous, blustery *Schikaneder* were again capital and really deserve tributes of admiration more detailed than can be accorded here. Sam Franko conducted both works and with much finer results than at the Empire Theater. H. F. P.

"MUSICAL AMERICA" MAN JOINS MILITARY CAMP

Richard M. Larned, Jr., Selected for Madison Barracks—Associates Give Luncheon in His Honor

Richard M. Larned, Jr., who for eight years has been at the head of the copy desk in the editorial office of *MUSICAL AMERICA*, was selected among those who passed the examinations to enter the Officers' Reserve Training Corps to join the forces at Madison Barracks on Lake Ontario. Mr. Larned left on Sunday night to enter upon three months of intensive military training, after which he will be eligible to an officer's commission in the United States army.

Mr. Larned is a graduate of Dartmouth College and has had a wide experience in newspaper work in Boston, Newark, N. J., and New York.

On Saturday members of the editorial staff of *MUSICAL AMERICA*, together with a number of Mr. Larned's friends, gave a farewell luncheon in his honor at Mouquin's in New York. Informal talks made on this occasion provided ample evidence of the high regard in which his associates held him.

Besides Mr. Larned, those present, all of whom made brief remarks, were Paul Kempf, Edward Maxwell, George C. Turner, Frederick H. Martens, Howard E. Potter, Gianni Viafora, William J. Ziegler, Herbert F. Peyser, Charles McLaughlin, Alfred Human, Otto Fessler, Paul Charles Degavre and Kenneth S. Clark.

Soldier Duties Upset Season for Judson House

Judson House, the young tenor, has had his present concert season completely upset for the reason that he is a member of the Twenty-third Regiment of New York. From July until January he was on the Texas border, and for the past months he has been "Somewhere in New York State." Many engagements had to be cancelled and his managers are accepting no engagements now until after the war.

Watch Once Worn by Francis Scott Key Shown at Actors' Fund Fair

Among the most interesting and treasured donations at the Actors' Fund Fair is the watch once worn by Francis Scott Key, author of "The Star-Spangled Banner." It is in charge of Mrs. Wallace Munro at the California Club booth. The watch was presented to the fair by Marie Burroughs, in whose possession it has been for many years. The old time-niece is made of gold and is of excellent Swiss workmanship. It is being raffled by Mrs. Munro.

Grand Rapids, Mich., May 29th, 1917
Under auspices Knights of Columbus

THOMAS EGAN

WORLD-FAMOUS IRISH TENOR
AND ASSISTING ARTISTS
EGAN CONCERT TOUR 500 Fifth Ave., N. Y.

Competent saleswoman desires position with reliable firm as manager of phonograph and music roll dep'ts. Six years with present firm. Best references. Address Box P., Musical America.

Her rise has not been meteoric, but has been a steady, logical growth, consistent with artistic development. Perhaps this is one of the reasons why the critic of the Boston "Herald" wrote of CHARLOTTE PEEGÉ'S recent appearance in "The Messiah":

"She has a rich, full, mature voice. Her rendition of 'He Shall Feed His Flock' was the best work of the evening."

CHARLOTTE PEEGÉ is now being booked for engagements in concert and oratorio for 1917-18. Her art will appeal to you.

Personal Representative:
Harrison Hollander, 26 West Street
Boston, Mass.

MAX PILZER TO BEGIN CONCERT TOUR AS VIRTUOSO NEXT FALL

MAX PILZER, the American violinist, narrowly escaped being a piano virtuoso—that is professionally—for he has almost a virtuosic grasp of the piano. Joseffy heard Pilzer a few years ago when Max was in knickerbockers, and he urged him to adopt the piano. The lad was in perplexity for a while, for Joachim, Ysaye and others of note had predicted a brilliant violin career for him.

So Pilzer compromised; that is, he adopted the violin for his professional career and kept to the piano for artistic relaxation. He has several violin pupils (including a young man who, Mr. Pilzer declares, is a remarkable talent), and this gives him some opportunity to keep up his piano practice.

"My piano teachers? I never had any." So he told us the other day. Notwithstanding, he manages the piano scores of all the concertos.

Composition he did study, of course. He has had several works published, the most recent composition being a song, "The Ship of Love," which will probably be used by a number of artists next summer. He has a knack at climax building and should do well with his songs. Like all genuine violinists, Pilzer understands the song-melodic flow.

Daniel Mayer has taken young Pilzer under his managerial wing (if managers have wings), and we believe a number of bookings have already been arranged for in various parts of the country. When it became known that Mr. Pilzer was to devote his entire time to recital-giving a number of calls came in. He has appeared as soloist with the New York Philharmonic Orchestra in New York and elsewhere a score of times, and these appearances have won him a large following. He is to give a New York recital in Aeolian Hall on Nov. 14.

IOWA TEACHERS' MEETING FOSTERS CO-OPERATION

Formation of County and City Organizations One of the Measures Taken Up at State Convention in Dubuque—Performance of Symphony by Iowa Composer a Feature of Occasion, and also Début of Dubuque Girl as Pianist with Minneapolis Orchestra

DUBUQUE, IOWA, May 12.—Co-operation was the keynote of the twenty-second annual meeting of the Iowa Music Teachers, as sounded by President Matlack. The occasion was also marked by the début of an Iowa girl as pianist and by the hearing of a symphony by an Iowa composer. The music teachers of Iowa met May 9 in Dubuque, and great enthusiasm was manifested by the many present, both local teachers and visitors, in the various meetings. The opening night was an excellent demonstration of the willingness of Dubuquers to carry out the keynote of the convention, co-operation, as urged by the president in his address. Mr. Matlack especially urged organized effort in every city and county, and also stated that each city of 50,000 should, and eventually will, have an orchestra of its own. He declared that Dubuque will be among the first to have one, judging by the demonstration given on the program that evening.

Other addresses were made by Paul Rankin, secretary of the Commercial Club (through the courtesy of that body, the convention members were guests at the Minneapolis Symphony concert Friday afternoon), James Harris, superintendent of city schools, and the Rev. Atchison.

The program on the opening night was excellent in many ways, with numbers by the Dubuque Symphony Orchestra, and a combined chorus of the Sängerbund, Young People's Chorus, Fidelia Club, and Wartburg Male Choir, accompanied by the Symphony Orchestra, of which Edward Schroeder is the director, the choral director being Franz Otto. These were features of united effort which came in for a good share of applause. A two-piano number by Ada Campbell and Martha Zehentner was given with fine finish, and the harp numbers by Margaret Brannan were exquisite.

Miss Zehentner also conducted a high school glee club with much success. Clara Sass, contralto, pleased with two songs, accompanied by Frank Sass.

To Form Dubuque Organization

The morning session at the Julien Hotel on Thursday brought many interesting discussions which were of much benefit to the teachers. Chief among them should be mentioned the organiza-



Some of the Participants in the Convention of Iowa State Teachers at Dubuque. The Picture Was Taken at St. Luke's Church, Where Luncheon Was Served by the Local Ladies' Committee, of which Miss Hetherington of the Academy of Music Was Chairman

tion of county and city teachers. Miss Lenz of Clayton County told of their county association, and the work they had accomplished, and it was decided to have Dubuque form a city organization, with Martha Zehentner, newly elected vice-president, as chairman of the organization. Another discussion was as to whether or not the annual teachers' and pupils' programs should be discontinued.

Dean Nagel of Des Moines was in favor of at least cutting down the numbers on the program to nine, three of each, vocal, piano and violin. He was later elected chairman of that special program. In the discussion as to pupils' programs, Mrs. Schmidt Gobble of Davenport took an active part, and she was finally elected to be chairman of a committee to limit the number on this program to nine. At this point it was brought out that the State Federation of Music Clubs wished to hold its meeting in Des Moines at the same time as the Society of Music Teachers, and in that way co-operate with the teachers in the contests to be held.

In the afternoon Alexander Henneman of St. Louis spoke interestingly on standardization and credits for piano study. This was followed by an exhibition of the Fletcher system of kindergarten music, ably presented by Marvyl Potter of Mason City.

A feature of the afternoon was the singing of Dubuque College Vested Choir, at St. Raphael's, under the direction of Father Dress, after which the visitors were taken for an automobile tour along the Mississippi.

A Teachers' Program

In the evening of Thursday a teachers' program brought a great deal of excellent talent before the convention, in-

cluding numbers by the Tuesday Morning Ladies' Club, conducted by Mrs. A. W. Lehman, and a mixed chorus, directed by Earl F. Schumann. Mrs. Lehman was also heard in a group of charming songs. She is instructor at Dubuque German College. Mrs. Wheat Ball presented her pupil, Miss Gibson, contralto, who recently won the contest for women singers in Iowa, conducted by the Columbia Graphophone Company, of New York. The program was entirely too long, even after several soloists had withdrawn, so one cannot give an adequate report of it.

On Friday morning several good papers were read, one by Miss Scheeler of Marshalltown on state federation of music clubs, and one by Mrs. T. F. Philipps, chairman of the music section, Dubuque Women's Club, on "What the Women's Club Does for Music."

A very lengthy pupils' program followed these papers, and some good talent was brought out, but it was declared that teachers should consider the point made by the president, Mr. Matlack, not to let pupils appear unless they are used to the strain of travel and the hurry of a convention. Among the most promising pupils were: Piano, Pearl Levin of Marshalltown, Master Albert Meuer of Dubuque; voice, Florence Misgan, soprano, Dubuque, and Lucille Beckler, contralto, Dubuque, as well as Clifford Bloom, tenor, Des Moines. Ileene Bernsen, Dubuque, displayed excellent technique in violin playing.

Prominent Participants

Many prominent musicians were at the convention, and colleges were well represented. Among those present were Prof. Sperati, Dean of Music at Luther College, Decorah, where he is doing a great work; Mrs. Heiser of Sioux City; Mrs. Nora Babbitt Harsh of Des Moines; Warren Proctor of the Chicago Opera; Tolbert MacRay, Des Moines; Karl Hakes of Chicago, and late of Laurens, Iowa, where he still spends his summers. Mr. Hakes was on the teachers' program Thursday night, with a modern group of piano numbers, given with fluent technique.

Mrs. Wheat Ball, Des Moines, and formerly of Dubuque, spent a day at the convention, and Paul van Katwijk, the Des Moines composer, gave one of his compositions on the teachers' program.

George Frederick Ogden, Des Moines representative of MUSICAL AMERICA, spent three busy days looking after the financial interests of the society. Miss Roggman of Garavillo made a plea for more helpfulness to rural teachers, and stated that little or nothing was being done for them at these annual gatherings.

At the Friday afternoon concert by the Minneapolis Symphony the features were a symphony by a Grinnell composer and the début of a Dubuque pianist. The symphony received a most careful interpretation, and showed the composer to be gifted with excellent resources of orchestral coloring. Especially fine are the first and last movements of this D Minor symphony, by Edward B. Scheve of Grinnell College. The Maestoso Moderato

and the Valse Characteristique have much melodic charm, which, in fact, is very noticeable all through the work.

The composer received an ovation at the end and was called to the stage by Conductor Oberhoffer.

Pianist's Début

Helen Atchison, a graduate of this year's class of Cincinnati Conservatory, under Marcian Thalberg, made her début with the Minneapolis Orchestra, playing with excellent rhythm and finger dexterity the *Scherzo* and *Allegro deciso* of Moszkowski's Concerto in E Major. She is the oldest daughter of the Rev. Atchison, who has done much for sacred music in Dubuque, and her many friends are proud of the splendid success she has made. Her old mentor, A. C. Kleine, under whom she graduated four years ago, predicts for her still greater things, and well he may, as her ability is exceptional. She received many floral offerings and responded to the insistent demands with the Chopin "Etude in Thirds."

Jean Cooper, contralto, proved a favorite, and her full, deep tones and fine shading called forth much favorable comment. She responded with Ronald's "Down in the Forest."

Charles Harrison sang "Salve di Mora" from "Faust" and as encore, "A Perfect Day."

Standing room only was the slogan at the evening concert, and the orchestra and its concertmaster were the stars and received storms of applause after each number. The feature of the orchestral works was the Kalinnikoff Symphony.

Marie Kaiser scored a distinct success with the *Micaela* aria from "Carmen" and added "From the Land of the Sky-blue Water." Royal Dadmun sang "Eri Tu" from "Masked Ball," Verdi, and the encore was liked even better, A. Walter Kramer's "Last Hour," with a wonderful orchestration. The Finale to "Rheingold" closed a most successful series of concerts.

Thanks were given to the local press for its liberal publicity, and to the local committee for its splendid work.

FRANZ OTTO.

Forbids Use of National Anthem for Dance Purposes in New York

Dancing to the air of "The Star-Spangled Banner" or the national anthem of any of the Allies, for that matter, will prove a precarious experiment for the proprietors of the Broadway cafés and restaurants henceforth. Mayor Mitchel issued an order on May 9 directing that the licenses of any cafés or restaurants permitting "The Star-Spangled Banner" or any of the national airs of the Allies to be transposed into ragtime or to be utilized for dance music have their licenses revoked forthwith. Several arrests have been recorded of persons who refused to stand up when the anthem was played, while some of these, who added insulting remarks to their disrespectful attitude toward the song, have received prison sentences.



Officers and Committee Chairmen of Iowa Music Teachers. Left to Right: George Frederick Ogden, Secretary-Treasurer; Henry Matlack, President; R. F. Otto, Dubuque Correspondent of "Musical America"; Frank Nagel, Examination Board and Teachers' Program; Martha Zehentner, Vice-President-Elect; Charles D. Neff, Examination Board, Piano; Mrs. Schmidt Gobble, Chairman Pupils' Program; A. C. Kleine, Local Chairman of Convention

A National Conference on Community Music

Will be held at the Hotel Astor, New York, on
THURSDAY, MAY 31 AND FRIDAY, JUNE 1

The purpose of the Conference is to create a National Organization of all those interested in the movement so that there may be uniformity of method, as well as unity of purpose and understanding.

All those interested in the movement, especially those now engaged in promoting community music in other cities, are invited to attend.

The Conference will be held under the endorsement and with the assistance of the following prominent personages:

CABOT WARD
President of the Park Board and Park Commissioners of New York City
WILLIAM G. WILLCOX
President of the Board of Education of New York City
ARTHUR FARWELL
President of the New York Community Chorus
Director of the New York Music School Settlement
JOHN COLLIER
Secretary of the National Community Conference
HELEN C. MANSFIELD (MRS. HOWARD MANSFIELD)
President of the National Association of Music School Societies
W. KIRKPATRICK BRICE
Treasurer of the New York Community Chorus

ANNA H. DRAYTON (MRS. J. GILMORE DRAYTON)
of the People's Institute
MARY SIMKHOVITCH (MRS. V. G. SIMKHOVITCH)
President of the National Federation of Settlements
HARRY BARNHART
Director of the New York Community Chorus
MARIAN MACDOWELL (MRS. EDWARD MACDOWELL)
Director of the Edward MacDowell Memorial Association
CHRISTINE B. ROWELL (MRS. FRANK B. ROWELL)
President of the New York Music School Settlement
FRANZ KNEISEL

THE PROGRAM

Thursday, May 31

The Conference will open on Thursday morning promptly at half past ten o'clock.

ADDRESSES

The Meaning of the Community Music Movement ARTHUR FARWELL
The Present Condition of Music in the United States JOHN C. FREUND
Relation of Schools and Colleges to Community Music PETER W. DYKEMA (University of Wisconsin)

At one o'clock there will be a luncheon for members of the Conference and guests of honor. Speeches and singing.

From three until six o'clock there will be Open House at various settlements and social centers.

In the evening at eight o'clock in the auditorium of the Washington Irving High School, Irving Place and 17th Street, there will be the following program:

PART I

A Symposium on Municipal Music

The speakers on this important subject will represent different sections of the country and the point of view of city officials, musicians and public. Open discussion.

PART II

Community Singing

This will be a demonstration with the assembly present of the principles of community singing, conducted by HARRY BARNHART.

Friday, June 1

The morning session will begin promptly at ten o'clock.

NOTE. The Program is necessarily incomplete as all the replies have not yet been received from speakers who have been asked to take part in the Conference. The final program will be distributed at the Conference.

ADDRESSES

Song and Light CLAUDE BRAGDON, Rochester, N. Y.
What Music Can Do for Rural Communities
MRS. EDWARD MACDOWELL, Peterboro, N. H.,
and ARTHUR NEVIN, University of Kansas

The Forest Festival (Midsummer High Jinks) of the Bohemian Club of San Francisco WILLIAM J. McCOY
Music in Its Relation to Americanization JOHN COLLIER

The afternoon session will begin promptly at half past two o'clock. This session will be for members only.

Round Tables

The Community Chorus and Right Leadership.
Music and Community Christmas Trees.
Music Schools for Communities.
Can We Develop Civic Orchestras?
The Community Music Movement and the Professional Musician.
Other Round Tables by Request.

A business meeting will be held at half past four o'clock.

Friday evening at half past eight o'clock

AT MADISON SQUARE GARDEN—MADISON AVENUE AND TWENTY-FIFTH STREET

Song Festival

PART I. The New York Community Chorus and the Community Chorus of the Oranges, New Jersey, will sing "The Creation," by Haydn, with soloists and an orchestra of ninety.

PART II. Special numbers by Choruses and Orchestras and a Community Sing by the entire audience. HARRY BARNHART, Conductor.

Those who wish to attend the conference are requested to communicate forthwith with BARNETT BRASLOW, Secretary New York Community Chorus, 70 Fifth Avenue, N. Y.



Dear MUSICAL AMERICA:

Curious, is it not, that music, which you would think would bring people together, and be the cause of soothing angry feelings, if any existed, came near proving to be the one discordant note in the visit to New York of Joffre, the Marshal, and Viviani, the ex-Premier of France. It had occurred to some enterprising people that a great, gala concert at the Metropolitan, with such stars as Caruso and Paderewski, with Louise Homer singing "The Star-Spangled Banner," not to mention a number of other artists of distinction, would be sufficient reason for charging tremendous prices for boxes and seats, and then handing the whole over to Marshall Joffre in a single check, for the particular French and Belgian charities in which he is known to be interested.

Otto H. Kahn offered the Opera House. The press took the matter up with its usual avidity for social news. Prominent society ladies, would-be society ladies and millionaires got their names into the papers as paying a thousand dollars for a box. All went swimmingly till it was suddenly announced, almost at the last minute, that Joffre and Viviani would not be present to lend luster to the occasion. The demand for seats fell off immediately, and it looked as if the whole scheme, if it did not fall through, would at least not reach the proportions that was expected. The speculators who had secured a number of seats were down in the dumps.

The reason for the refusal of the two distinguished Frenchmen to attend was said to be that, while they were very willing to receive a gift for the French orphans, the sick and wounded of the war, at the same time they felt that to be part of an attraction in an opera house, designed to raise this money, was below the dignity of their commission, especially as they represented a country which was bleeding itself white in its fight for liberty and civilization.

However, at the last minute everything was straightened out. Marshal Joffre went to the Opera House, escorted by Governor Whitman, and appeared in his box, just in the middle of a solo by Paderewski, which at once became inaudible through the vociferous manner in which the great French soldier was acclaimed.

While ex-Premier Viviani did not come, the performance resulted in netting nearly a hundred thousand dollars. Incidentally, the society ladies and would-be society ladies had a chance to wear as well as review the various costumes that had been especially designed for the occasion, and if Caruso did not sing, and some of the other promised artists did not materialize, anyway, the average New Yorker who puts up for such things had a "great time" while a most deserving charity was benefited.

Last fall, you know, Albert Reiss, one of the tenors at the Metropolitan, conceived the excellent idea of producing, in English, a couple of Mozart's operettas for a few performances. The enterprise proved to be so successful that a more ambitious effort was made in the same direction, at the Lyceum Theater, when the so-called "Society of American Singers," with the original quartet, namely, Mabel Garrison, Lucy Gates, Albert Reiss and David Bispham, as a

nucleus, gave, on the opening night, Pergolesi's "La Serva Padrona," and Donizetti's "Il Campanello di Notte." Sydney Rosenfeld had made the librettos, in the brilliant style common to the white light cabaret district, although it must be admitted that his work was received with a great deal of pleasure by a large audience, composed, however, principally of professionals and friends of the artists.

Edward Kellogg Baird, who, you remember, was president of the late Century Opera Company, and is the husband of that very charming singer, Kathleen Howard, had endeavored to get the organization incorporated under the title of "Opéra Comique," but found, on investigation, that there was already such a society in existence which, at its demise, had left a long and serious list of unpaid debts, and although it had died the death ten years ago, complications might have resulted had the name been taken. But why, if they could not use the name "Opéra Comique," they adopted the term "Society of American Singers," is more than I can tell. I understand that it caused a number of people to believe that the organization was formed for the purpose of giving "high-brow opera," as somebody has called it, whereas, as a matter of fact, the plot of the second opera on the first night was of such a character as to cause one case-hardened veteran of New York to rise up and say, "This is no place for a minister's son," though I notice that he stayed till the curtain fell on the last act.

* * *

The first-night performance was notable, because it showed that it is possible to sing in the English language and at the same time be understood. Gatti-Casazza sat in an attitude of sphinx-like, judicial repose during the whole evening.

I wonder what he was thinking about! There were others who wondered too, and among the others were some who wondered as to whether he had changed his opinion with regard to Florence Easton-Maclennan and Lucy Gates, both of whom made notable successes, vocally and dramatically, all of which was duly chronicled in the next morning's papers.

In the foyer, between the acts, too, there was considerable discussion on this point—namely, as to why these two ladies could not secure a position at the Metropolitan, to which they seemed to be eminently fitted. As one habitué of our leading Opera House said, "How many singers has Mr. Gatti got who can sing and act as well as Florence Easton? How many has he got who can sing and act as well as Lucy Gates?" If it has been said that Lucy's voice is not big enough for the auditorium, it is a bigger voice than Barrientos has.

To me one of the most extraordinary features of both these operas was the marvelous agility and *vis comica* displayed by the veteran, David Bispham. He was the life and soul of both pieces, kept the audience in good humor all the time, and displayed a physical agility which would have done credit to a young colt!

His was one of the most artistic and enjoyable performances I have witnessed in years, and that is what the audience thought.

Albert Reiss as the lover in the Donizetti opera, who frustrates the efforts of the old apothecary to spend his wedding night with his bride, and so rings the night bell all the time, gave added reason for the high regard in which he is held by the public.

Incidentally this opera gave Mr. H. E. Krehbiel, the music critic of the New York Tribune, an opportunity "to get in bad," as they term it.

In the course of the lover's efforts to break up the marital happiness of the old apothecary, he has to sing a song. The singing of this song by Mr. Reiss was severely criticized by Mr. Krehbiel, who stated that Mr. Reiss had burlesqued it for the reason that he could not sing it. Now, the humor of the situation is the fact that the composer clearly indicated in the score that this particular song was to be sung "*con caricatura*" (that is to say, it was to be sung in the spirit of caricature, of burlesque).

However, Krehbiel made the *amende honorable* last Sunday in the Tribune and cried "*peccavi!*" though he couldn't refrain from expressing his conviction that Donizetti in ordering the song to be burlesqued had spoiled his own music.

* * *

The production of Gounod's "The Mock Doctor," by the American Singers (the opera founded, you know, on Molière's "Le Médecin Malgré Lui") on Thursday night brought out an audience not as large, nor, as one would say, not quite so distinguished as on the first night, for on that night there were no

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 75



Arthur Shattuck, American Pianist. A Virtuoso with Marked Gifts. Prides Himself Upon Being an "Experienced Yachtsman." Has Offered His Power Cruiser "Mignon" to the Government

end of notables present, Mme. Homer and her husband in one box, in another Mme. Gadske and her daughter, in another box Gatti-Casazza with Edward Ziegler of the Metropolitan and Antonio Scotti. In the audience, Otto Kahn and his wife, besides all the critics, with many prominent musicians and singers, like Herbert Witherspoon, who, by the bye, got up and, to save Bodanzky's *amour propre*, conducted "The Star-Spangled Banner" for him. However, on Thursday night you could feast your eyes on Daniel Frohman, Mr. and Mrs. Vernon Stiles and Alexander Lambert, while David Bispham, with some friends, sat in a proscenium box, reviewed the performance with gracious benevolence and helped with the applause.

The Gounod opera was given with delightful humor and appreciatively. It was notably well sung. The audience seemed exceedingly pleased, and enjoyed the music as well as the spoken dialogue. A very spirited performance of the title rôle was given by the baritone, Thomas Chalmers, who acted and sang with spirit and musicianly understanding. One of the critics said that he lacked unction. Why? He had to assume the part of a noted physician, but he was an ignorant, drunken wood-chopper. So Chalmers played the rôle accordingly. How could such a person suddenly develop "unction"?

Among the surprises was the extraordinary bit of character acting done by George Hamlin, who appeared as an ignorant, open mouthed peasant. Such a wonderful "bit" would have done credit to any of the old-time comedians of national renown. That Hamlin should have accepted the part, have made up as he did, showed what a thorough artist he is.

Kathleen Howard was charming in a small rôle, while Carl Formes, the grandson of the great basso of mid-Vic-

torian times, showed that he had inherited at least some of his distinguished ancestor's talent, as well as voice.

Percy Hemus had not much to do except in the ensembles, but he certainly greatly strengthened the cast by his admirable acting.

Rafael Diaz, a young singer, disclosed a light tenor voice of agreeable quality.

One thing is certain. The singers of this organization have shown that they can not only sing, but act; that they have a splendid spirit of comedy that should entitle them to public support even without any music.

The performances being given at the Lyceum Theater are unique in character, delightful in quality, and, from a purely musical standpoint so excellent as should bring crowded houses. It is, of course, unfortunate that that are being given at a time when the public mind is exercised with the visits of the French and English notables now with us.

Monday night of this week, the American Singers reproduced "Bastien and Bastienne" and "The Impresario," which two operas were, as I said, the first to win favor for their organization. In "The Impresario," which I had not the good fortune to hear when it was originally given, these Americans rose to the highest point, and gave a performance so spirited, so charming, so delightfully entertaining that I would advise everybody who pays any attention to what I write to hustle down to the Lyceum Theater and get seats for one of the two remaining performances, namely, Friday and Saturday night of this week. I cannot help but think that had they opened their season with this opera, they would have done even better than they have done, though considering all things, they have done so well that it should certainly suggest itself to some enterprising man-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

ager to keep this organization together and make it a permanent feature of New York's musical life. It may take a little time, it may take some money, it may take considerable patience, but the outcome cannot be questioned. There are too many people in New York City of culture, refinement, who like to hear good music, who particularly like the style of the works presented by these singers and who would be only too ready to support them.

The performance of "The Impresario" had notable aid in the libretto, which had been prepared by Mr. H. E. Krehbiel of the New York Tribune. I am glad, indeed, of an opportunity to express myself in the highest terms of appreciation, of something that this eminent and veteran critic has done. So much of the effect, especially of lighter works, is lost through an inadequate or banal libretto that to get one which really has life and sense, and is at the same time singable, marks an event to which too much importance cannot be given.

The singing of the "Warning Song," as she accompanied herself at an old-fashioned spinet, by Lucy Gates, was a treat long to be remembered, at least, the audience thought it so, for they redemanded it and would have gladly heard it a third time. Indeed, in the rôle of the prima donna who pretends to be an Italian she displayed so much *naïveté*, charm and archness in her acting, so much vocal brilliancy, such musicianly understanding that she won all hearts. She can be happy and content in the conviction that she made one of the most notable "hits" of New York's musical season. Miss Garrison also did notable work. Her coloratura was splendid, delivered with an ease and certainty that aroused a roar of approval. As for David Bispham, as the impresario, he showed again not only his wonderful versatility as a character actor, not alone that he still possesses a fine voice, which he knows how to use with consummate artistic effect, but that his diction is so fine that it is certainly worth the while of young singers and students to go and hear him for that alone.

Reiss, as the composer Mozart, gave a charming and effective representation of the great composer's troubles with his *prime donne*.

Carl Formes appeared for the first time, as Philip, the nephew of the impresario, and made a distinct hit. His interpolated song, "Were I an Impresario," was so well given that it was redemanded by insistent applause from all over the house.

It was a personal pleasure to me, and evidently to many others, that the opera was conducted by Sam Franko.

War conditions have created many strange situations, but none stranger than their influence on the music of the people, if we understand by that, national airs, popular songs referring to the struggle, and intended to arouse the national spirit and enthusiasm.

An editorial in the *Evening Mail* calls attention to the evil influence the maintenance of nationalistic movement in music may continue to exercise. Not that nationalism should be destroyed, but that all nationalism should be blended into one perfect whole. So says the writer in the *Evening Mail*: "Deutschland Uber Alles" is already an anachronism. So is "Britannia Rules the Waves," for the reason that the business of ruling the waves or ruling the land is at an end. If Britannia why not Germania? "Heil dir im Siegerkranz"—"Hail to Thee with the Wreath of Victory"—will sound like mockery sung to any king after this war, which will know no victors, only vanquished. "God Save the King," the British anthem runs, let the people shift for themselves. No more. The old order changeth. With regard to the "Star-Spangled Banner," the *Mail* holds that it takes a rare chorus to sing it, the music being too difficult for a national song, the range too great. The music, as we know, of "America" is not American. It is simply the music of "God Save the King."

Many, as we know, consider the "Battle Hymn of the Republic" more nearly a national air. Recently a new national anthem entitled, "Our America," music by Augusta E. Stetson, the words by Alice Morgan Harrison both Americans, has found much favor.

Before, however, we can really proceed toward having a distinctive national air, accepted by all, we must assume an attitude of respect toward such music, and cease to make it, as we

have done, the butt of our humor, or an aid to our genius for advertising.

It is interesting to note that in line with this Mayor Mitchel has recently sent out an order to George H. Bell, Commissioner of License, in which he says:

"I have received several complaints from citizens that 'The Marseillaise,' 'The Star-Spangled Banner,' and the other national anthems of the Allies are being transposed into rag-time and used in medley form for dancing in various cafes."

"I direct that you notify the holder of each and every dance hall license in Greater New York that if this practice is not stopped immediately their licenses will be revoked."

The Mayor has the right spirit. It is high time that we realized that there are some things in this life which demand our respect, indeed, our reverence, especially when they stand for and typify our highest aspirations, aspirations for which men, and indeed women, have given their all—indeed, have given their lives.

Rumor has it that strenuous efforts have been made to induce Giorgio Polacco, the principal conductor of the Metropolitan opera last season, to resign, owing to certain personal and other matters. As we know, the friends of Toscanini have been actively at work all along, to induce him to reconsider his determination not to return to this country while the war lasted, so that he might give his time and strength to raising funds for the Italian wounded. Rumor also has it that the distinguished conductor, Pierre Monteux, would direct the French operas to be given next season, while Moranzoni, recently with the Boston National Grand Opera, would take Polacco's place, in case he was not re-engaged, or resigned, and Toscanini would not come. Monteux has stated that he would not be with the Metropolitan, though from inside sources it is also said that he would be with us. Anyway, it seems certain that the important question of the conductorship at the opera has not yet been settled.

It is but fair to Polacco to state that in the opinion of the majority of opera-goers he fully made good, grew in stature, in firmness of beat, and, on the whole, showed a marked improvement in all he did, over the previous seasons, when he was more or less under the cloud of Toscanini's predominating influence.

At the popular concert Sunday night, John McCormack, the Irish tenor, being the principal attraction, the receipts rose to the phenomenal point of over \$14,000. They were undoubtedly increased by the fact that they are to be divided between a well-known French charity for the relief of wounded soldiers, and a charity for the relief of the poor of Mr. McCormack's native place in Ireland.

Apart from his possession of a fine voice, an ever growing artistry, Mr. McCormack possesses a quality which is a large factor in his rise to fame and success, as well as in his power to maintain his hold on the affection of the public. I would call it "the human touch." It is because of his human touch that former President Roosevelt, in spite of his peculiarities, is enabled to raise an army of from two hundred to five hundred thousand men, while the United States, using all the means and powers at its disposal, has barely been able to increase its army by sixty thousand men in many weeks.

It is "the human touch" which distinguishes many of our singers, violinists, cellists, pianists, lacking which, however eminent they may be as musicians, as executants, they never "put it over," as others do.

A deal of curiosity has been aroused by the fact that Galli-Curci, the newly discovered coloratura star of the musical firmament, has not yet been announced to sing in New York City, after her phenomenal success in Chicago. True, she was to have sung in Newark, N. J., though she was indisposed with a cold and could not fill the engagement. On Tuesday she sang in Yonkers, which is virtually part of New York, but yet not New York. So people are wondering what the reason is, for what is apparently an extraordinary condition of affairs.

You may remember that it was announced that, through the insistence of a certain music teacher, who was interested in Galli-Curci, Cleofonte Campanini, the director of the Chicago Opera House, was induced, last season, to give her a trial, though much against his will. Then it was reported that, having made a phenomenal success, he engaged her to sing a few other times.

According to Mr. Campanini, who, by the bye, has shown himself to be not only a very able and astute manager, but a man thoroughly well informed as to the entire musical situation, abroad as well as here, he had heard Madame Galli-Curci in Europe, and was fully aware of her phenomenal voice and artistic capacities. He offered her an engagement, but she refused to come to this country, owing to her fear of submarines. So he came back without her. Later, Madame, it appears, changed her mind, went to South America, where she made a sensational success, and then to Havana, where she also made a sensational success. From Havana she came to Chicago. When she was in Chicago he gave her opportunity to sing. After her success he made a contract with her to control her appearances in opera in Chicago. This contract also included the stipulation that she was not to appear in New York except "under his direction," as he at the time contemplated four weeks of opera, which we know he is to give here next October.

After this contract had been made, Charles L. Wagner, manager of McCormack, who had heard of Galli-Curci through C. G. Child, head of the Artists' Department of the Victor Talking Machine Co., secured her services for a series of concerts in this country. Thus it came about that in the concerts which are being given by Mme. Galli-Curci under Mr. Wagner's direction, she cannot, in view of her contract with Signor Campanini, appear in New York except under his direction. It simply means that Signor Campanini does not wish to spoil the effect of Madame's appearance in opera in New York next season by an appearance in concert here, in advance.

Apropos to Campanini, let me say that I think you will find he is going to show a great deal of strength with his opening season. His company is a strong one, for besides Galli-Curci and Rosa Raisa, the phenomenal and talented artist, he has Lucien Muratore, unmistakably to-day the greatest tenor in French opera in the world. Muratore is also distinguished as an artist, and possesses a wonderful amount of dramatic intensity. He is now in a hospital recovering from an operation.

The powers of the Metropolitan seem exercised over Mr. Campanini's incursion into New York, and the certainty that should his brief season be successful, it will lead to the establishment of another opera house. Rumor says they are bending all their efforts to blocking his way as far as possible.

The reported refusal of Oscar Hammerstein (who is carrying on a litigation regarding the Lexington Opera House) to accede to the lease that Mr. Campanini has made, is said to have been engineered by Metropolitan influence.

New York is able, by its population, wealth, interest in opera, to maintain two opera houses. In the next place, the existence of two well-conducted opera houses in New York City will lead to better opera. With only one opera house in the field, operatic affairs are liable to drift into a certain sameness and tameness. If competition is said to be the life of trade, competition is certainly the life of artistic endeavor—that is, if the competition be made on artistic, and not commercial, lines.

From all appearances Campanini's season will be well supported. The press will treat it fairly, and I think the Metropolitan powers can afford to view his coming here with satisfaction, as increasing the vogue of opera, stirring all concerned to greater activity, while not seriously competing with them, because Campanini will devote his strength to French opera, some Italian opera, while the Metropolitan will devote its main strength to Italian and German opera.

That was a fine banquet that "The Bohemians" gave Saturday night two weeks ago, at the Biltmore, in honor of Franz Kneisel and the members of his famous quartet. It was fitting that his distinguished work in behalf of chamber-music in this country receive recognition from his own colleagues in the musical profession, now that he has disbanded his organization.

Kneisel has always been a very modest, retiring musician, and for years avoided publicity. I take it that that was due to his natural modesty, probably also because he had for years no competition at all, until the advent of the Flonzaley Quartet, the only organization of its kind that travelled through the country. The other string quartets were, in the main, local organizations which gave concerts in their respective cities during the season.

Rubin Goldmark, who always officiates as toastmaster, distinguished

himself with a fine informal address. He was followed by Oswald Garrison Villard, owner and editor-in-chief of the New York *Evening Post*, who "sprang a surprise" on the guests when he told them that he had studied the violin with Mr. Kneisel. He told one on himself when he related that he had positive information that he was the last amateur pupil that Franz Kneisel ever taught!

Following him came Frank Lawrence, president of the Lotos Club, and while he talked, the five hundred guests grew restless, for he did not seem to catch the spirit of the evening, and delivered his speech in a manner which so many reciters used to adopt unconsciously, that of the "sing-song." His speech was said to represent the lay point of view as to the Kneisel Quartet. In his desire to show how absorbed he was in the Kneisel Quartet's playing, he told the following story. It appears that the Kneisels were playing at the Lotos Club one rainy Sunday afternoon. Said Mr. Lawrence: "As I sat watching the audience, I became so interested in studying the facial expression of the various listeners that I did not hear the quartet at all." As he said this, one of the guests turned to his neighbor and said: "He must have been about as interested in the quartet's playing as we are in his speech."

Kneisel was deeply touched at receiving this honor from his colleagues. As he never speaks in public, Louis Svecenski, the viola player of the quartet, who, as you know, has been with Mr. Kneisel since the quartet's inception thirty-two years ago, spoke for him.

Svecenski's popularity with the musical profession was shown in the ovation and cheers which greeted him, when Mr. Goldmark made a reference to him in his address, and later again, when he rose from his seat to speak.

So Caruso has left us, and has gone to Buenos Aires! At the dock, before he left, he was kissed by Anna Case—lucky man!—who pinned on his coat flowers from a tri-color bouquet which was presented to her when she sang before the French Commission. All kinds of friends, male and female, photographers, piano makers, besides the powers of the Metropolitan, headed by Gatti-Casazza, were there.

If Caruso had any pangs, it was that he had to leave his true, stout friend, Enrico Scognamiglio, behind, with his 'cello to console him. However, Maria Barrientos, with her little son, was a fellow-traveler with Caruso, for she is also going to sing at the Colon. If Caruso has any fears of submarines, he can float on the high sea—not on his own High C—because he has provided himself, carefully, with a life-preserver, which he will wear during the entire voyage.

Anyway, he may be happy, because he will receive nearly a quarter of a million during the opera season at Buenos Aires, as he gets nearly \$7,000 every time he sings.

Sure, 'tis a proud thing to be the greatest tenor in the world, even if you had to wear a life-preserver for the rest of your life, says Your

MEPHISTO.

Popular Songs of an Older Day Excelled Ours in Charm

"Did the popular songs of an earlier day, such as 'Annie Rooney,' 'Daisy, Daisy' and 'My Gal's a High-Born Lady,' possess a certain distinction that is lacking in the more facile but seemingly ephemeral products of the present time?" inquires Sigmund Spaeth, the *Evening Mail's* critic. "Certain it is," he points out, "that whenever a crowd gathers around a piano for 'close harmony' there is an inevitable demand for songs that have not been exploited for at least a decade, perhaps even longer." The fact—now that it has been remarked—is really irrefutable. Mr. Spaeth suggests that the matter may be explained by the fact that the older formulas of words and music have been imitated and plagiarized so many times that the originals alone possess the freshness of spontaneous *naïveté*.

Galli-Curci to Open All-Star Series at Duluth

DULUTH, MINN., May 12.—Duluth's All-Star Concert Series, under the management of Mrs. George S. Richards, has proved a great success, bringing to Duluth the past season some of the world's greatest musical celebrities. Mrs. Richards has booked another series for the coming season, 1917-18, that bids fair to eclipse the past attractions in novel and interesting features. She will open her course with Galli-Curci.

A Notable "Training Camp" for Musical Preparedness

Cornell University's Summer Session Offers Peculiar Advantages for the Education of Music Supervisors of Public Schools—Elaborate Courses Cover Every Phase of Musical Study—Community Music a Feature.

PREPAREDNESS is the watchword of the day, and the musical interests of the country are beginning to realize the vital importance of advance training. It has often been pointed out that the future of music in America lies largely in the work of our public school system. This means, naturally, that thoroughly trained music supervisors are required to shape the destinies of our future musical army.

One of the notable training schools for such supervisors is the Cornell University Summer Session, which opens this year on July 9 and continues its activities until Aug. 17.

War conditions, it appears, will not affect the attendance. The fact that Ithaca is an inland city, far away from the coast and from the possible war areas, makes it a most desirable place to locate this summer. The enrollment is now larger than ever before at this time of the year and a large proportion of the rooms in Sage College, Prudence Risley Hall and Cascadilla Hall have already been reserved by Summer Session students.

The Department of Music has added new classes in the course for teachers and supervisors of music; many of the classes are divided into several sections. The courses offered include Sight Reading (six sections), Musical Dictation (six sections), Methods and Material (six sections), High and Normal School Music, Practice Teaching (two sections), Harmony and Melody (eight sections), Chorus (junior and advanced), Choral Conducting (two sections), Orchestral Conducting, Song Interpretation, Voice Training, Musical Appreciation, Musical Composition, Orchestral Technique, Normal Course in Piano Teaching (three classes), School Orchestra with grade and high school orchestras from the Ithaca public schools and Community Orchestra, the orchestra formed by students from all departments of the Summer Session.

The School for Supervisors of Music at Cornell University was established in 1910. The growth has been so rapid that for the past two years it has been found necessary to limit the attendance. This has been accomplished by raising the entrance requirements and requiring all prospective students to file application for admission in advance. Students in attendance come from twenty-five States.

Supervisors' Certificates Awarded

Teachers who complete the course receive a supervisor's certificate from the University. The State of New York recognizes this certificate and grants a special supervisor's certificate without examination. Other States follow the same procedure. Supervisors who have completed the course are in demand and have been able to secure excellent positions in different parts of the country.

The head of the school, Dr. Hollis Dann, is known both in this country and abroad as one of the foremost educators and leaders in the cause of public school music. Dr. Dann's wide experience, natural ability and training have made him an authority on the subject. He is a trained musician, a natural born teacher and leader. One of the secrets of Dr. Dann's success is his capacity for organization and his executive ability, qualifications which are not usually possessed by the musician. He is well known as one of the leading choral conductors of this country, his festival chorus being considered one of the best. Ample opportunity to study his methods of choral conducting is afforded in the Summer School Chorus, which meets daily. Dr. Dann has charge of the advanced methods. The work of the methods classes

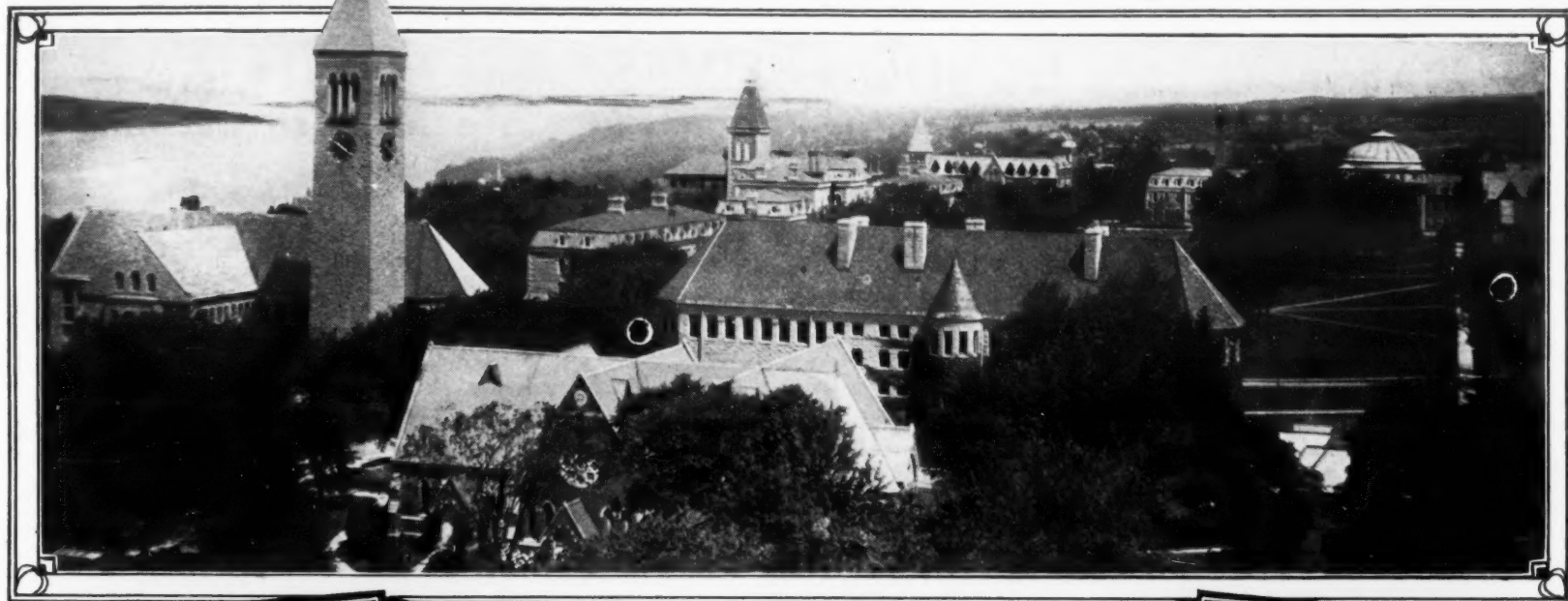
is demonstrated weekly by classes of children from the Ithaca public schools—from the first grade through the high school. These children attend the Summer Session in large numbers every week. So great is their interest and enthusiasm in the subject of music in the Ithaca schools, many come in from summer homes in the country or at the lake-

are pupils of Isidore Luckstone, the well-known teacher of singing of New York City. This plan of teaching voice training in classes was begun last season and found to be so successful and beneficial that the course in voice placing and tone production is now a permanent feature of the Summer Session. The plan seems to have increased rather than diminished the number of students taking private vocal lessons.

Lack of sufficient training to enable

the importance of this feature of school music makes these courses especially valuable at the present time. The general recognition of the Progressive Series of Piano Lessons as a safe basis for crediting music, and the wide reputation of Mr. Kroeger have attracted students from all parts of the country.

Definite and detailed plans for music credits suitable for adoption by school systems will be presented and discussed in the course in High School and Nor-



No. 1—Scene overlooking the Campus at Cornell University with Cayuga Lake in the Distance. No. 2—Ernest R. Kroeger of St. Louis, Head of the Piano Department of Cornell's Summer Music School. No. 3—Hollis Dann, Director of Music at Cornell University. No. 4—Helen Allen Hunt of Boston, Head of the Voice Training Department at Cornell's Summer School.

side, leaving their play in order to sing or play in the school orchestra for an hour. Music in the Ithaca schools reaches the homes and the love of song is general among the children of all grades, including the high school.

Standardization of Voice Training

An attempt is being made in the Cornell Summer Session to standardize the methods of teaching singing. Lecture lessons illustrated with pupil members of the class are given daily. The need for a better understanding of the singing voice by supervisors of music has been recognized and provided for in this way, so that the extra expense attendant upon private lessons is somewhat lessened by the opportunity offered by these classes. Each student is required to complete at least one full session in one of these classes before he is granted a supervisor's certificate.

The instructors in this department are Mrs. Helen Allen Hunt of Boston and Lida Low also of Boston, both of whom

the supervisors successfully to solve the many difficult voice problems in the grades and high school has heretofore been one of the greatest handicaps to the music supervisor. Much has been done and more is to be done at Cornell to supply this vital part of the supervisor's equipment.

School and Community Orchestra

The popularity of the school and community orchestra and the growing demand for class training for the study of orchestral instruments is so widespread that a broadening out of this department has been found necessary. Classes in orchestral conducting, school orchestra and violin, illustrated by school orchestras from the Ithaca schools are included in the daily curriculum. A community orchestra will again be formed from the students in all departments of the Summer Session. These classes will be conducted by David E. Mattern, who has charge of this work in the Ithaca public schools.

Progressive Piano Lessons

The Elementary, Intermediate and Normal Courses in the Progressive Series of Piano Lessons will again be in charge of Ernest R. Kroeger, the eminent composer, teacher and pianist of St. Louis. The widespread interest in the subject of Music Credits in the High School for outside study of music and

mal School music conducted by Dr. Dann.

Musical Appreciation

In order that the students may have an opportunity to hear an abundance of good music a large number of concerts and recitals are to be given during the session. Among these will be a concert by Louis Graveure, the Belgian baritone, and a recital by Ethel Leginska, the pianist. Two organ recitals weekly will be given by the University Organist, Prof. James T. Quarles, who is favorably known in many parts of the country. Twice each week Arthur Edward Johnstone conducts a class in Musical Appreciation, analyzing musical art works with a view to forming a basis for intelligent criticism and demonstrating with the player-piano. A pianoforte lecture-recital will be given each week by Mr. Kroeger. The popularity of Mr. Kroeger's recitals last season assures a large attendance.

Concerts will also be given by the chorus and orchestra of the department of music.

Besides these musical events, there will be on Monday evenings, throughout the session, lectures on topics of general interest by eminent specialists connected with the various departments of the

(Continued on page 11)

SUMMER COURSE IN LYRIC DICTION

(DORA DUTY JONES METHOD)

For TEACHERS
and STUDENTS

MAY LAIRD BROWN

Authorized exponent

Address:
1 West 89th St.,
New York

Who is the World's Greatest Soprano?

Of whom did THE LONDON "TIMES," June 25, 1914, say:—
"Her high notes in the 'Magic Flute' are the most ravishing we ever heard."

?

Of whom did THE PARIS "FIGARO," April 12, 1912, say:—
"Her first appearance in France last evening at the Opera was a veritable triumph."

?

Of whom did THE BRUSSELS "INDEPENDENCE BELGE," Sept. 4, 1909, say:—
"So wonderful was her singing at the Royal Villa at Laeken last evening that the King bestowed upon her the Officer's Cross of the Order of Leopold II. No other foreign woman artist has ever received this decoration."

?

Who has been enthusiastically acclaimed by the most discriminating audiences
in Monte Carlo, San Sebastian, Ostend Spa, Budapest, Berlin, Warsaw
and every large American City as

THE PERFECT SOPRANO

?

Of whom did THE CHICAGO "DAILY NEWS," April 26, 1917, say:—
"Hers is recognized as the supreme voice of its type now before the American public."

?

Of whom did the PHILADELPHIA "LEDGER," December 20th, 1916, say:—
"She was superb. Her voice fell on the auditory nerve with the gentleness of a caress."

?

Of whom did the BOSTON "POST," March 26, 1917, say:—
"Enthusiasm reigned throughout the afternoon. There was recall after recall for the singer who responded generously to the wishes of the audience."

?

Of whom did the ST. LOUIS "REPUBLIC," February 17, 1917, say:—
"The audience was keyed to such a pitch of enthusiasm that it broke in upon the concluding stanza with applause."

?

Of whom did the NEW YORK "TRIBUNE," February 3, 1917, say:—
"Never has her voice sounded more fresh and beautiful, never has it come forth more spontaneously, more fluently, with greater limpidity and equability of register."

?

Sole Managers for
Frieda Hempel

For Available Dates Address
WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Pacific Coast Tour
March—Early April, 1918

INTRODUCE WORKS OF COLUMBIA STUDENTS

Their Original Compositions Are Given to Good Effect in Concert

By EDWARD KILENYI

[Mr. Kilenyi, who is a teacher of harmony, counterpoint and composition, is the author of an illuminating article on music in the colleges which appeared in MUSICAL AMERICA, March 24, 1917.]

Of late the leading musical publications—particularly MUSICAL AMERICA—have devoted a large share of attention to the musical activities of our large universities. Thus one's attitude in approaching the recent concert of original compositions by students of the music department of Columbia University on May 8 was consequently tinged with a certain curiosity as to whether this attention was in fact deserved. The impression left by the concert is that so far as Columbia University is concerned this attention is well deserved. Another satisfactory impression carried away is that the academic atmosphere of a University does not necessarily cloud the pure light of inspiration. This was perhaps to be expected in an institution where the faculty consists of teachers who themselves follow the high vocation of the creative artist. Dr. Cornelius Rubner, the dean, enjoys an international reputation as composer, conductor and pianist; Daniel Gregory Mason, a Harvard man, has produced meritorious symphonic works that have been played by leading organizations, while Frank E. Ward, a prolific composer, himself a former student of MacDowell and Rubner, recently won the National Federation biennial prize with his String Quartet. The value of a faculty that consists of active composers is evident in the works of the students. Here we find more than good technical training. We find a certain freedom of inspiration, a gratifying absence of that conscious effort to satisfy the teachers, which is so obvious in the works of students in many educational institutions.

The good material on hand is due to the fact that the music department truly lives up to the liberal policy of the university. A university, as President Butler of Columbia once said, stands and should stand for universal education, and by that he meant not merely that it should offer every subject for study, but it should offer every facility of the university for everybody. And so the Columbia music department does not deprive musicians who lack college education of the opportunity to study there. A special student may be registered for any selected single course for any length of time. Though, of course, special students can receive no academic degree, the music department does not bar them even from receiving the Moseenthal Fellowship, an honor that brings with it a substantial sum of money. (By the way, it may be pointed out that this fellowship for composer-students will be open for competition in the next academic year.)

The program of the concert on May 8

Frank La Forge



SUMMER COURSES IN COACHING and PIANO

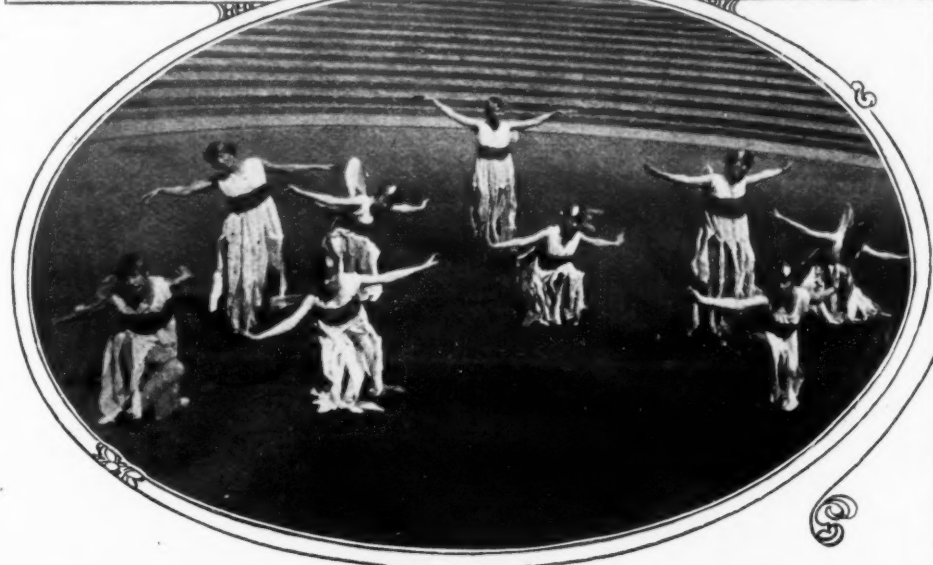
Four years with Leschetizky
Five years with Mme. Sembrich
Four years with Mme. Alda

Metropolitan Opera House Studios
1425 Broadway, NEW YORK

UNIVERSITY OF CALIFORNIA STUDENTS JOIN IN AMBITIOUS MUSICAL PRODUCTION



On the left (upper): The Scotch Chorus in "Youth Comes Up"



On the left: The Firefly Chorus in "Youth Comes Up." Above: Camille Abbay, who sings tenor and takes a leading role in the extravaganza

AN immense musical production was given by the senior class of the University of California at Berkeley, Cal., on the evening of May 12 in the form of a senior extravaganza entitled "Youth Comes Up." The musical numbers were written by S. K. Russell, a sophomore, and Elwood Spofford, a junior, and J. L. Seymour, a senior, in the University of California. The play had as features several individual solos. Among the student singers were Alice Elliot, a talented soprano; Camille Abbay, Carol Eberts, J. S. Candee and Hazel Hollingsworth. Students in the senior class, which gave the production, took chorus parts.

contained twelve numbers. Four of them were in polyphonic forms: L. F. West's march-like, infectious Festival Overture (arranged for pianoforte for four hands); a youthful Sonatina (for violin and piano) of fresh and simple melodic vein by Clifton B. Bull, Jr., and two Trios (for violin, violoncello and pianoforte), by A. W. Binder and W. A. M. Becket. While in the Andante movement Binder's thematic material was not very original, his Finale proved to be clever, though not because of his weaving into it the whole tune of "Swanee River." Becket showed a more scholarly intention. Among the smaller numbers L. Urban's Prelude, Sarabande, Gigue and Fugue were very effective; the Gigue is a brilliant piece of piano music. While the Fugue lacks rhythmic variety, the whole suite, besides real musical content, offers good opportunity for the pianist. Marie Mikova with her temperamental playing took good advantage of it, too. The most promising talent is M. Silver. His violin pieces showed sincere inspiration and good musical thoughts that he could convey in an original and individual scheme. His "Prelude" for piano is his most successful and meritorious composition. With this ingenious piece of work he is trying to draw attention from outside the narrow circle of friends and colleagues. The picturesque "Orientale" for violoncello by Eleanor Kuh and the moodful tenor song, "Desert Prayer," by Klara Hartman Robbins, also proved the careful, encouraging and loving attitude and handling of the young American composer-students of the music department at Columbia.

Oratorio Artists' Quartet Wins Plaudits in Danville, Va.

DANVILLE, VA., May 3.—The Oratorio Artists' Quartet gave a splendid concert here last evening under Redpath auspices. The quartet, which is made up of Myrtle Thornburgh, soprano; Nevada Van Der Veer, contralto; Reed Miller, tenor, and Frederick Wheeler, basso, was greeted by a large, appreciative audience. Effective ensemble and solo numbers by Strauss, Sullivan, J. Prindle Scott, Puccini, Saint-Saëns, Mendelssohn, Speaks and others, made up the program. The trio from the last act of "Faust" was remarkably well sung. Frank Braun furnished good accompaniments. J. G. H.

LEXINGTON, MO.—A recital was given by Mary Virginia Hart, pianist, May 5, at the Central College Conservatory of Music.

Famous Pianists Whose Names Are "Writ in Ivory"

"Anton Rubinstein was the supreme stylist," writes James Huneker in the New York Times, commenting on the passing of "the grand manner" among pianists. "He was not always in practice and most of the music he wrote for his numerous tours was composed in haste and repented of at leisure. It is now almost negligible. The D Minor Concerto reminds one of a much traversed railroad station. But Rubinstein the virtuoso! He had a ductile tone like

a golden French horn—Joseffy's comparison—and the power and passion of the man have never been equalled. Neither Tausig nor Liszt did I hear, worse luck, but there were plenty of witnesses to tell of the differences. Liszt, it seems, when at his best was both Rubinstein and Tausig combined, with von Bülow thrown in. Anton Rubinstein played every school with consummate skill, from the iron and inflexible certitudes of Bach's polyphony to the magic murmurs of Chopin and the romantic rustling in the moonlit garden of Schumann."

A Notable "Training Camp" for Musical Preparedness

[Continued from page 9]

University. These lectures are open to all students of the Summer Session.

Ithaca, while not yet a well-known summer resort, has numerous attractions and advantages which are fast becoming known. It is one of the most delightful places in the State to spend the summer. It has been said that there is scarcely a place in the United States where there is so much variety and beauty of natural scenery. The late Goldwin Smith, the eminent English historian, said that Cornell has the most beautiful campus in the world. The city is situated in the valley of Lake Cayuga, which rivals the

Swiss lakes in beauty. The University, on the eastern hill, overlooks the valley, lake and opposite hills. Picturesque glens, gorges, water falls, hills, woods, beautiful shaded walks and drives make Ithaca and Cornell a delight to those who love the beauties of nature.

The campus is within easy walking distance of the lake. Cayuga Lake is made a summer resort by the people of Ithaca and surrounding country; swimming, bathing, boating and fishing are to be enjoyed at little extra expense. There are many side trips every summer to neighboring resorts, including Niagara Falls, Enfield Falls, George Junior Republic and Watkins Glen.

CLARA CLEMENS

MEZZO-SOPRANO

MANAGEMENT:

R. E. JOHNSTON

1451 BROADWAY, NEW YORK

ROSE WOLF

Teacher of Piano

Assistant for 15 years to the late

RAFAEL JOSEFFY

HOURS FOR CONSULTATION: MONDAYS and THURSDAYS 3 to 5 P. M.
STUDIO, No. 8 STEINWAY HALL, 109 East 14th Street, NEW YORK

Telephone: Stuyvesant 4595

Address all mail to Residence, 8687 BAY PARKWAY, BROOKLYN, N. Y.

ELSA HARTMAN

SOPRANO

"Miss Hartman's work was distinguished by a sympathetic voice, musical intelligence in the interpretation, good taste and delivery."—Houston Chronicle.

Management: Vera Brady-Shipman, 9th Floor, Auditorium Bldg., Chicago.



AMATO

Metropolitan Opera Company, N. Y.

A FEW
OCTOBER
DATES
AVAILABLE

Management:

METROPOLITAN MUSICAL BUREAU
New York, N. Y.

*Mr. Amato
is Reengaged*

as

*Leading Baritone
of the
Metropolitan Opera Company*



AMATO

Metropolitan Opera Company, N. Y.

A FEW
OCTOBER
DATES
AVAILABLE

Management:

METROPOLITAN MUSICAL BUREAU
New York, N. Y.

*Mr. Amato's
Preeminence has established
him as
America's Favorite
Concert Baritone*

Paul Dufault Gathering New Laurels in the Orient

PAUL DUFAULT, the tenor, has completed a tour of Australia and New Zealand, which, despite the war, developed into a sort of triumphal progress, packed houses and marked enthusiasm, proving the rule at every concert he has given. The Dufault tour, under the management of Frederic Shipman, lasted eight months, during which period forty-eight concerts were given in New Zealand and eighty-five in Australia. At the conclusion of the Australasian tour in December, Mr. Shipman arranged with Mr. Dufault to return to America via the Far East, giving concerts en route in Java, the Malay States, Indo-China, China and Japan.

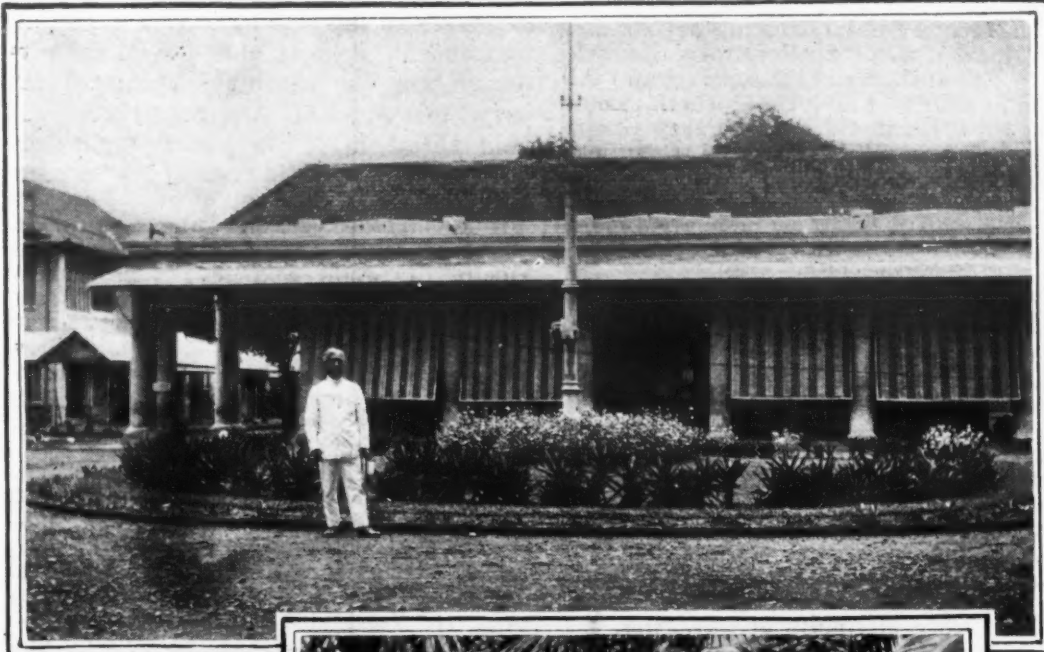
Accordingly, Mr. Dufault, with the soprano and pianist who had accompanied him on his Australasian tour, together with Mr. and Mrs. Shipman, sailed from Sydney, Australia, on Jan. 16 on the Steamship Tasman, bound for Java. This was the same boat Mme. Nordica was on and which met with the accident at Thursday Island. Three concerts were given in Sourabaya and three in Batavia. The visit to the latter point was full of peculiarly sad interest to Mr. Dufault, as it was the place where Mme. Nordica died. Mr. Dufault, it will be recalled, accompanied Mme. Nordica on her trip to Australia, and after the prima donna's departure for Java remained to give concerts on his own account.

In Java Mr. Dufault aroused great enthusiasm. Dutch audiences do not consider it proper concert etiquette to display excess of enthusiasm or to demand encores. However, so much did Mr. Dufault's voice and dramatic ability stir them that etiquette was temporarily forgotten and the theater rang with cheers.

From Java the company visited Singapore in the Malay States. Three concerts were originally scheduled for Singapore, but so great was the appreciation displayed that, after returning from concerts in Ipoh, Kuala Lumpur and Penang and finding that the Steamer Amazone, on which the company was to sail for Indo-China, was three days late,

Mr. Shipman arranged for two additional Singapore concerts.

The Amazone, on which the company sailed from Singapore, is an armed French liner. Mr. Dufault gave two



Above: Paul Dufault, the tenor, in Batavia, Java. The photograph was taken in front of the cottage of the Hotel des Indes, in which Mme. Nordica died. Below: Mr. Dufault on his tour of the Orient. The photograph shows him in Singapore.



concerts in Saigon, the capital of Indo-China, while the steamer was in port. As Mr. Dufault is by birth a French-

Canadian, this visit to the French portion of China proved most interesting. There is a considerable number of military men in Saigon and these, together with the civil population, turned out en masse to greet their compatriot from distant Canada. Mr. Dufault and his company arrived in Hong Kong on March 29 and their first concert was given on April 3. The Governor, Sir Henry May, and his suite were present. From Hong Kong Mr. Dufault goes to Manila,

MME. GADSKI QUILTS THE METROPOLITAN

Withdraws for Present After Denying Disloyalty to America

Mme. Johanna Gadske, the prima donna soprano of the Metropolitan Opera Company, announced on Thursday evening, May 10, her decision to withdraw, for a time at least, from opera in New York and from the stage on which she has spent the greater portion of her career. In a communication addressed "to the American public," she gave her reasons for the step. As a leading German star she has in some quarters encountered personal criticism growing out of the war between this country and her own Fatherland. Her statement read:

"I feel the time has arrived when I must defend myself once and for all in the campaign which was begun against me after an alleged interview in 1916.

"At that time I thought it beneath my dignity to make a denial, and was unfortunately advised to remain silent. Later, however, I have been again too outrageously and unjustly attacked, so that I feel compelled in justice to myself and my many friends to contradict these falsehoods and calumnies.

"I herewith emphatically deny to have ever said, done or even felt anything against this country, or any of its representatives.

"My career was practically started and made in the United States, and who knows better than I what I owe to this my second home? I feel that under the prevailing conditions it is perhaps better to withdraw for the present from the Metropolitan stage and ask the public to accept this statement from me as final and to resent any more comments about me personally, as such might lead to further misrepresentations.

"Hoping with all my heart that the numerous friends whom I think I have made in these many years of earnest work will continue to believe in me and will remain my loyal friends, as I remain theirs, with sincere gratitude,

"JOHANNA GADSKI."

Mme. Gadske made her first appearance at the Metropolitan in February, 1895, with Walter Damrosch's company, in "Lohengrin." She also sang at the Academy here and in Philadelphia, returning with the Ellis troupe, since which time she has been almost uninterruptedly in the Metropolitan companies of Maurice Grau, Heinrich Conried and Gatti-Casazza. With the stars of Grau she appeared here Feb. 25, 1902, before Prince Henry of Prussia.

The prima donna was born at Anclam, Prussia, in 1871, and educated at Stettin. In 1892 she married Capt. Hans Tauscher, who was for years a representative of German munition makers here, most recently agent for the Krupps, and who was acquitted by the courts in the Welland Canal case. He returned to Germany two months ago with Ambassador von Bernstorff. Their daughter, Lotta Tauscher-Gadske, who has been Mme. Gadske's constant companion at the opera, remained with her mother in America.

CLOSING EVENTS IN CLEVELAND SEASON

Choral Societies and Philharmonic String Quartet Present Captivating Programs

CLEVELAND, May 5.—Closing concerts of the season have been those of the choral societies and the spring series of the Philharmonic String Quartet. An interesting phase of the interest in chamber music has been the large demand for tickets to the quartet concerts given this year for the first time in the ballroom of the Woman's Club, an ideal setting for this type of music.

The performance of the Edgar Stillman-Kelley Piano Quintet aroused much interest. It has melodic beauty and decided originality. It received an admirable performance from the Philharmonics, Messrs. Marcossou, Heydler, Johnston and Richlik, with the able assistance of Grace Benes, one of Cleve-

land's finest ensemble performers at the piano.

The Harmonic Club, a chorus of 200 voices, under the direction of J. Powell Jones, gave a spring program of miscellaneous numbers with its accustomed finish, in which it had the assistance of Wilfred Glenn. The depth and richness of Mr. Glenn's powerful voice made their due impression.

The Singers' Club, under Albert Rees Davis, closed its twenty-fourth season with an unusually fine program, in which Bruno Huhn's "Balaklava" was a telling number, as was also the eerie "Witch," by MacDowell. Russian and Irish folk music were of telling appeal. Mary Morrisey, the contralto soloist, sang Italian, French and German songs, but was most successful in the lighter numbers.

ALICE BRADLEY.

Patriotic Touches in Program of Troy Vocal Society

TROY, N. Y., May 3.—The program of the Troy Vocal Society concert last night in Music Hall was of a patriotic character and stirred a large audience. The program opened with "The Star-

Spangled Banner," and closed with Buck's cantata, "Paul Revere's Ride," with incidental solos by Fritz Beiermeister, baritone, and Harold E. Dow, tenor. Buck's martial music was again heard in "Hark, the Trumpet Calleth to Arms," the inspiring appeal of which thrilled the audience. In Grieg's "The Vast Unnumbered Throngs" the incidental solo was sung by Joseph Delakoff, basso. Ernest Reuther, tenor, and Edmund D. Northup, baritone, were heard to excellent advantage in a "Song of May" by Van der Stucken, and "Like the Woodland Roses" by Mair. Lena Conkling, soprano, the assisting artist, scored in Mohr's "To the Genius of Music." Her other solos were by Puccini, Henschel and Ronald. Mrs. J. Henry McKinley was her accompanist, and Ernest A. Hoffman was at the piano for the chorus numbers. The Troy Conservatory Orchestra, led by Clarence Phillip, assisted.

San José Greets W. E. Johnson, Tina Lerner and Other Recitalists

SAN JOSÉ, CAL., May 1.—William E. Johnson, basso-cantante, appeared in recital at the Victory Theater last night, assisted by Tina Lerner. Both artists were repeatedly recalled. Benjamin Moore was the capable accompanist. The first of the University of California's series of lecture recitals promoted by the local Music Teachers' Association was given Saturday evening in the Women's Club house by Lawrence Strauss, tenor, and George McManus, pianist. On the program were two worthy songs by Wintter Watts, recently of the faculty of the Pacific Conservatory of Music. Lydia and Elvira Lindbloom, violinist and pianist, gave the last of the senior recitals at the Pacific Conservatory of Music last Monday.

M. M. F.

AURELIO GIORNI Distinguished Italian Pianist

"One of the most significant foreign musicians now in America."—New York Evening Mail.

Tour 1917-1918 now booking

Exclusive Mgt.: R. E. Johnston, 1451 Broadway, New York

Mason & Hamlin Piano

A few advanced pupils will be taken at Seal Harbor, Maine, for a period of seven weeks, July 1 to Aug. 15. Address: c/o R. E. Johnston at above address.

ELSIE BAKER Contralto

Fourteen Weeks' Chautauqua Tour of Middle West Beginning June 6th.
Ten Weeks' Tour to Pacific Coast Beginning Sept. 24th.

Hear Her Victor Records

Personal Address: 226 West 97th Street, NEW YORK

GALLI CURCI

Assisting Artists: Manuel Berenguer, Flautist; Homer Samuels, Accompanist

Manager, CHARLES L. WAGNER

D. F. McSWEENEY, Associate Manager

1451 BROADWAY, NEW YORK

Chickering Piano Used

Now the Sensation of New York
Brothers Leo, Jan and Mischel

CHERNIAVSKY

3 SOLOISTS 3



VIOLINIST, PIANIST, 'CELLIST IN JOINT RECITALS

Booking Now for 1917-18 Season
U.S.A. Management: HAENSEL & JONES
33 W. 42d Street, N. Y.

Managers of World Tour, Howard Edie & Geo. Scully, address care of Haensel & Jones

COAST HAS BANNER SEASON OF MUSIC

Manager Behymer of Los Angeles Shows That 380,416 Paid to Hear His Artists

LOS ANGELES, May 15.—In considering the musical season just closing in Southern California, Manager L. E. Behymer offers many facts of import. Mr. Behymer practically controls the best class of musical artists for the Southwest. His field is west from Albuquerque, N. M., and El Paso, Tex., and south of San Francisco, although he often places artists in cities near that city. In this territory he has placed 229 concert, opera and symphony programs the past season, in which there were 380,416 paid admissions and the total income from these concerts was \$334,019. A calculation shows that the average admission price was much lower than last year, but that the total of receipts was much larger. This indicates that many more persons were reached by good music than ever before.

In a given ninety-one days in California there were ninety-nine concerts by artists under the Behymer management. Including his artists appearing in the concerts of the Los Angeles Symphony Orchestra, of the Brahms, Saint-Saëns and Timmer organizations, etc., there were given in Los Angeles this season sixty-six concerts by visiting artists and seventy-six by local artists and organizations.

In Los Angeles the Behymer artists are handled by himself, at Trinity and Shrine auditoriums. And, as a general thing, he has had unusually large audiences this season. His largest activity is in placing these artists with the musical societies, clubs and individuals in the smaller cities. In doing this he states that he has traveled 46,000 miles this season.

Parenthetically, Mr. Behymer calls attention to the fact that while he played sixty-six of his artist engagements in Los Angeles, but thirty-four were heard in San Francisco.

The Diaghileff Russian Ballet played to an attendance of 18,000 in Los Angeles and to nearly as many in San Francisco. The Boston-National Opera Company entertained 28,000 in San Francisco and 24,000 in Los Angeles. The Behymer books show seventeen grand opera performances for Los Angeles and San Francisco, and thirty-one symphony concerts by the Minneapolis and New York Symphony orchestras.

Hofmann played to over 10,000; Kreisler, with more recitals, reached 24,000; Schumann-Heink sang to 30,000; Charles Wakefield Cadman played to 10,000 and Rudolph Ganz to 12,500, with a number of others approaching the latter figures.

Los Angeles is true to its favorites, though it is giving increased audiences to later comers. For instance, Kreisler has played five times in Los Angeles this season—as a performer of the violin, viola, piano—and has been heard by about 12,000 attendants in this city alone, including those who heard him with the Damrosch orchestra and with Reinhold Warlich.

In addition to the concerts and recitals of visiting artists, Mr. Behymer has arranged 121 performances by California artists.

This has been the banner season in the West, but Behymer already is hammering away for his next season's contracts and audiences. His activity is doing much to interest the smaller cities in the best music. He cites, for example, Fresno, the center of the grape industry, a city of about 28,000 population. A few years ago it was content with three concerts a season. Now it is hearing eight or ten of the best artists. The past year this little city heard Schumann-Heink, Florence Macbeth, Julia Culp, Cadman and Tsianina, Cecil Fanning, Kreisler, Cavalieri and Mura-

tore, the Zoellner Quartet and the Minneapolis Orchestra.

This is brought about by a music club membership of 1600 at a season price of five dollars. This gave about \$8,500 to invest in the course at an average cost of seventy-five cents a seat. Among other cities that are securing their musical education on the same plan, Mr. Behymer mentions El Paso, Albuquerque, Reno, Sacramento, San José, Santa Barbara, Porterville, Long Beach and San Diego.

Mr. Behymer also "points with pride" to his record for introducing artists new to a good deal of his territory this season. For instance, Frances Ingram, Albert Spalding, Florence Macbeth, Louis Graveure, Elena Gerhardt, Percy Grainger, Reinhold Warlich, Lina Cavalieri, Lucien Muratore, Yvette Guilbert, Maude Fay, the Cherniavski Trio, Zoellner Quartet and the Minneapolis Symphony Orchestra. W. F. GATES.

Present "The Sorcerer" in Aid of Red Cross in Lynchburg

LYNCHBURG, VA., May 3.—A representative audience attended the debut of the Lynchburg Operatic Club, Maryon Martin, director, in the Academy of Music Theater, last Friday evening. The club was organized by Miss Martin to "do its bit" for the Red Cross, and it was for that fund that Gilbert and Sullivan's "The Sorcerer" was performed on this occasion. The results of this venture were distinctly encouraging, the production being smooth and enjoyable and a capacity audience attending. It was in many ways the best amateur performance of its kind heard here. The several rôles were enacted by Samuel H. Williams, L. J. Cambren, Manly B. Ramos, Preston Craighill, Mrs. R. E. Craighill, Cornelia Christian, Mrs. J. C. Robertson, Mary Lydia McAllister, Robert M. Woodson and John Phillips.

Claude Warford has received many congratulatory letters regarding his songs which were recently published by Carl Fischer. Anne W. Young has expressed warm pleasure in his setting of her poem, "Pieta." Among the singers who are singing the Warford songs is Harvey Hindemeyer, the popular tenor, who is especially enthusiastic about "Earth Is Enough."

SEATTLE MUSICIANS PARODY ARTISTS

Art Society Holds Merry Frolic to End Season—Mowrey Conducts Festival

SEATTLE, WASH., May 1.—After a strenuous season of concerts, lecture recitals, financing and managing the Music Settlement School, and providing programs for the six high schools of the city, the Musical Art Society relaxed and threw aside its usual dignity by giving "A Parody Review of the Musical Season of 1916-17," April 30. The program included "The Inharmonic Orchestra," with Alita D. Eames, conductor, as John Spargur; Tina Lerner was impersonated by Mrs. Ora K. Barkhuff. "Children from the Settlement School," Mrs. F. A. Adams and Mrs. Daisy W. Hildreth; "Mme. Human-Strick," by Nellie C. Cornish. "Short Season of Grand Opera," "Iris," "Tosca," "Faust," "Aida," Myrna Jack, director. "Theo Karle," Miss Cornish. "Amphibious Society," Mrs. Jessie Nash Stover, as director, Claude Madden. The committee arranging the affair was Mrs. W. W. Griggs, chairman; Mrs. Ora K. Barkhuff, Mrs. J. R. Stewart, Mrs. Florence H. Young, Mrs. Mabel V. McGill, Mrs. Clara M. Hartel, Edna Colman and Mary Houlahan. The entertainment was pronounced a "scream" from start to finish.

The fourth annual Spring Festival of the Seattle Fine Arts Society was given April 30. Special interest was taken in the festival this year, as the music for the "Impressions of Mi-Carême Carnival" was composed and conducted by Dent Mowrey.

On April 23 the Ladies' Musical Club presented its executive secretary, Mrs. M. A. Gottstein, with a silver dinner service. In making the presentation speech Mrs. William D. Perkins, president of the organization, said that the successful conclusion of the seventeenth season of artists' concerts given by the club was due in a great part to the untiring work of Mrs. Gottstein. Over

\$3,000 has been cleared during the season of 1916-17, and the club now has over \$20,000 to its credit. The season closed with a concert given by Walter Damrosch's New York Symphony Orchestra, this making the seventy-fifth concert.

The Seattle Liederkrantz celebrated its twenty-fifth anniversary April 22 with a concert in which all the German singing societies of the city participated. The soloists were Claude Madden, violinist, and Olga C. Kuhlmann, mezzo-soprano; Wagner's Band gave several selections. Addresses were made by Fred Klinger, president of the German-American Alliance, and Albert M. Bickel, president, Grand Pacific Sängerbund. On behalf of the Liederkrantz Society the president, Valentine Schott, presented Alfred Lueben, who has been the conductor of the society since its organization, with a gold watch.

The golden wedding anniversary of Mr. and Mrs. Louis A. Winters was celebrated April 18 in the studio of Mrs. Grace E. Claypool. Mr. and Mrs. Winters are the father and mother of O. Heywood Winters, the well-known voice teacher.

Mr. and Mrs. Milton Seymour gave a reception and musical at their new home, April 19. Among the musicians present was William Shakespear of London.

A. M. G.

Perform "Messiah" at Amherst, Mass.

AMHERST, MASS., May 10.—"The Messiah," Handel's oratorio, was performed in College Hall last evening by a chorus of 300 from the Amherst High School and College Chorus. The soloists were Miss Dale, Miss Williams, Mr. Hosmer and Mr. Marsh. Mr. Bigelow directed. An orchestra of thirty-five was an important factor.

The present conditions of the country have brought forth several patriotic compositions by Washington composers, which are being played by the United States Marine Band, under the direction of Lieut. W. H. Santelmann, at the Evening Star Recruiting Station. Among these are "Our Country First," music by Mme. Marie von Unschuld and words by Philander Johnston, and "The National Colors," a march by Clarke Middleton.

TWO TELEGRAMS

America's greatest soprano sweeps huge audiences substituting for

May 2nd, Newark, N. J.

Mme. Galli-Curci

May 4th, Ann Arbor, Mich.

From the conductor and the manager of the Newark, N. J., Festival to the conductor and the manager of the Ann Arbor, Mich., Festival.

From the conductor and the manager of the Ann Arbor, Mich., Festival to the management, coming season, of Miss Lucy Gates, Soprano.

Lucy Gates substituted Galli-Curci here to-night. Immense success. Ten thousand in audience. Advise your immediately securing her, fill your Galli-Curci cancellation.

Lucy Gates received ovation here last night, substituting for Galli-Curci. Five thousand packed house and demanded numerous encores and recalls.

Signed

C. Mortimer Wiske

Geo. A. Kuhn

Season 1917-1918

Exclusive Direction:
CATHARINE A. BAMMAN
35 West 39th St., New York

Signed

Albert A. Stanley

Charles A. Sink

CLARA NOVELLO DAVIES ANNOUNCES

SUMMER COURSE FOR TEACHERS, SUMMER COURSE FOR STUDENTS AT SPECIAL RATES

LIFE—BREATH—VOICE

Applications must be made by June 1st

Communicate with ROBERT MITCHELL, Secretary

519 West End Avenue, New York City

ROSALIE MILLER AN EXEMPLAR OF VERSATILITY

American Soprano, Who Began Career as a Violinist, Found She Had a Voice and Determined to Become a Singer—"Violin Playing of Great Value to the Singer," Says Miss Miller—An Amateur Sculptor, Bookbinder and Decorator, as Well as an Accomplished Musician

WHEN Rosalie Miller went to Vienna a few years ago to augment her studies as a violinist, she little dreamed that she would return to her own country—America—as a full-fledged singer. As a child she would sit at the piano in her Southern home, improvising and singing all the operatic arias that were in the scope of her small voice. But her violin achievement was the wish of those who were thinking to shape her future.

While studying the violin in New York her violin teacher discovered by chance that Rosalie Miller had a voice. In a moment of jest as she entered the studio she sang for him "The Last Rose of Summer," and he learned that she could sing. From that time on, it seemed, Rosalie Miller's future as a singer, and not as a violinist, was sealed. She had always wanted to sing, but hesitated to voice her wish because her mother's whole ambition was wrapped up in the idea of her becoming a violinist.

Not even a trip across the Atlantic and firm opposition from her mother could swerve the determined Rosalie Miller. She took the reins in her own hands, however, paid her ten kronen as an examination fee at the conservatory in Vienna, and applied for a hearing. No less a song than Strauss's "Zueignung" would suffice for the young woman as an offering for the test. "Sing an exercise," the examiners requested. "I don't know any," was her frank reply. As a vindication of her own judgment, Rosalie Miller was accepted as a scholarship pupil, and placed in the third year class, preparatory to the opera school, an honor unheard of for an American, or even a foreigner, unless he had earned it, so impressed were they with her voice.

All this time Miss Miller was practicing the violin faithfully and was fully prepared to make her debut as a violinist. Her program had been prepared in detail, only to be relinquished at the critical moment.

Bruno Walter and Felix Weingartner were much interested in her voice and it was through the former's interest that Rosalie Miller was to be engaged to fill principal rôles in one of the smaller opera houses of Bavaria. Owing to the war, the engagement did not materialize.

The leading authorities on the voice in Vienna and Paris and Munich gave her encouragement, and from them she received inspiration and valuable advice. From the great Marianne Brandt, Rosalie Miller declares that she received her greatest inspiration. In 1914 she came to America, always working industriously at her violin playing and at her singing, devoted to both.

It is not strange that her teachers respected her marked individual traits and gave in to her in the matter of interpretation, for Rosalie Miller impresses you as the type best described



On the Left, Rosalie Miller Snapped in a "Carmen" Pose. The Center Picture Shows Miss Miller Posing in the Studio of Daniel Chester French, the Sculptor, for the Head of the Figure of "Brooklyn," Which Mr. French Is Seen Modelling. Frank Pollok, the Tenor, Is in the Foreground. On the Right, Rosalie Miller with Her Violin

as "different." Naïve and frank as her name sounds, with a charming simplicity of manner, she is firm in her convictions and a courageous battler for the truths that lie behind all art.

"Singing should be a natural thing," Rosalie Miller told the writer recently. "We are told that the singer should know the physiology of the throat and should be a student of anatomy. The less you know about those things the better, I believe."

"When an athlete is taught to run the instructor does not employ charts showing the positions and functions of the muscles. The runner is given exercises that tend to develop him systematically. The teacher should give corrective exercises and study painstakingly the psychology of each student. The teachers should give corrective exercises, of course, but it is not necessary to label them."

"Singing is like grammar. Get your

knowledge of physiology after you know how to sing, and learn your rules of grammar after you know how to speak. If you produce a beautiful tone, your method cannot be wrong. The old school of bel canto emphasized beautiful tone production and rhythm. The modern methods have gone far afield from these ideals and tend to produce artificial singers."

"My violin playing has been of great value to me in my singing," Miss Miller said. "I have less trouble in matters of intonation and pitch due to my experience with the violin. No one ever had to tell me where to take a breath. It came naturally to me. As you change a bow, so you change a breath."

Rosalie Miller's versatility is not confined to the field of music. She is an amateur sculptor and a bookbinder. The photograph above shows her in the studio of Daniel Chester French, the noted sculptor, where she had spent



Photo by Miahkin

many a pleasant hour in learning modelling. Mr. French declares that, for a novice, Miss Miller approached the task in a different manner from any that he had ever seen. The little copy of the head of a baby boy by Donatello is one of Miss Miller's creations. She also posed for the head of the figure of Brooklyn, designed by Mr. French as one of a group of figures for the Municipal Bridge. As for bookbinding, Rosalie Miller is equally skilled in leather and cloth mediums. She showed the writer a score of "Thais" beautifully bound in leather, with elaborate scroll work designs, and reams of sheet music attractively bound in cloth.

"And I made all the hangings in this apartment myself," Miss Miller added as a parting word. H. B.

TACOMA CONCERT TO AID COAST ARTILLERY BAND

Benefit Given by Local Soloists Ranks with Season's Best—Church Artists in Annual Spring Concert

TACOMA, WASH., May 2.—The benefit arranged by Sewell S. Snyppe for the Mess Fund of the Coast Artillery Band, given Monday evening in the Temple of Music, proved one of the most artistic concerts of the season. The soloists were Mary Kilpatrick, a prominent local pianist; Mrs. Chandler Sloan, soprano, who gave groups of *lieder* with her wonted charm; John W. Jones, whose singing of "The Bugler," by Pinsuti, was highly enjoyable, and Nelson Morrison, pianist. The latter played brilliantly. Original compositions by Mr. Snyppe for the cornet also received well merited applause.

An event of interest was the annual spring concert given April 27 by the quartet and choir of the First Congre-

gational Church, under the direction of Frederick W. Wallis. There was heard for the first time on the Pacific Coast the beautiful Oriental song cycle, "The Divan," by Bruno Huhn. It was sung by the solo quartet of the church, Mrs. L. L. Tallman, Mrs. Dixon Tripple, Ernest E. Sheppard and Walter F. Higbee, accompanied by Mrs. O. C. Whitney at the organ. In the second part excerpts from De Koven operas were heard, a fine group of songs given by Mr. Wallis, and the "Pilgrim's Chorus" from "Tannhäuser," sung by the quartet and full choir chorus of forty voices. Mrs. J. Austin Wolbert gave a vocal recital at the Sunset Club in Seattle Wednesday afternoon, April 25. Mrs. Wolbert sang ten songs, besides several encores. Her audience gave her an ovation. A war song, "Jennett, Jennett," by Charles Jeffries, composed in 1831, stirred the patriotic fervor of the audience. Mrs. T. V. Tyler accompanied. A. W. R.

Gabrilowitsch Gives Second Chopin Program at Oberlin Conservatory

OBERLIN, O., May 4.—The fourth number of the artist recital course for the second semester at the Oberlin Conservatory of Music was a piano recital by Ossip Gabrilowitsch, last Tuesday evening. His program consisted entirely of Chopin numbers, and included the Fantaisie Impromptu, Sonata B Minor, Op. 58; Six Préludes; Nocturne in F major, Op. 15; Valse, C Sharp Minor, Op. 64; Scherzo, B Minor, Op. 20; Nocturne, E Minor, Op. post.; Etude, Op. 25, No. 12. Last year Mr. Gabrilowitsch gave a Chopin program which created

such a favorable impression that he was persuaded to give another this year composed entirely of different numbers. His playing evoked great enthusiasm among the students and faculty.

Elvira Amazar Withdraws Suit Against George Baklanoff

The suit for \$25,000 damages brought by Elvira Amazar, a member of the Boston National Opera Company, against George Baklanoff, Russian baritone, and one of the stars of the company, on the ground that he struck her in the face and beat her while they were in a Pullman car on the way from San Francisco to Portland, Ore., in March, was discontinued on May 5 by Supreme Court Justice Erlanger on the application of the parties. The court also vacated an order attaching Baklanoff's property. The attorneys declined to discuss the terms of settlement.

ELIAS BRESKIN

Violinist

"He revealed a brilliant equipment, surety and musical charm."
—Louis Elson.

For information address MISS HELEN LOVE
1 West 34th Street, New York

APPLIED HARMONY by CAROLYN A. ALCHIN

A system that { Students Love
is Musical and Modern
Develops Mastery of Material

Summer Normal at University of
So. California, Los Angeles.

For literature and data, address
MISS ALCHIN, 1227 So. Hoover Street
Los Angeles

MARGARET

ABBOTT

FESTIVAL
ENGAGEMENTS, ETC.
Worcester Festival
Paterson "
Springfield "
Maine "
Lindsborg "

New York Rubinstein Club
Chicago Recital
Indianapolis Symphony Orchestra
Waterbury Choral Society
Gloversville Choral Society
Etc.

Exclusive Direction: WALTER ANDERSON - New York

Atmosphere and "Four B's" Are the Essentials for Success in Music

ALBERTO JONAS in the Von Ende Bulletin

"WHAT shall I do to become a great pianist?" asked a young American recently.

"Nothing," I replied.

"Oh! you mean that I shall become a great pianist anyway," he complacently rejoined.

"No, on the contrary, you will never be one." (The young man bristling up.)

"And why not?"

"Because you ask."

It would be a waste of time and labor to pen the following reflections, as a sequel to a foolish question, were it not that this is not an isolated case in my experience. Time and again I have

had to listen to similar thoughtless questions and remarks until I have become convinced that a majority of the American young men and women who study music and of the parents who have their children pursue musical studies do so with a singularly misshapen conception of what is music as an art, and music as a profession.

It is a truism to say that the artist is born, not made. But this by no means decides the future of the person thus gifted. Surroundings, development and the desire, care and wisdom of the parents are most important, indeed, I believe, deciding factors.

As to what constitutes these surroundings whereby every dormant or active artistic gift may be awakened or encouraged, it is not possible for me to analyze and describe them within the

confines of this short article. Suffice it to say that, in a general way, it is best described by the often little understood word "atmosphere," and that musical atmosphere is, at present, only found on a sufficiently large scale in the foremost musical countries of Europe, and again, foremost among these, in Germany.

However, if musical atmosphere cannot be improvised at will, since it takes generations of enlightened, sincere musicians, of a music-loving community and of music-loving, generous governments to create it, there is one other very important factor in the artistic development of the young musician that can be commanded anywhere. This factor is never absent in any great artist, and it can positively be acquired by the young musician, if he so wills it. It is culture. And that does not mean manners.

It means knowledge, not only of everything that relates directly to music, such as harmony, counterpoint, fugue, orchestration, etc., but of literature—American, English, German, French, Russian, Spanish, Italian, Portuguese, Scandinavian—of history, Europe as well as America, of geography. It means knowing, and knowing well, at least one language besides English.

Knowing by Wishing

It means being able to write a fine or, at least, a good letter in English, whereby I do not mean a letter reflecting fine or good sentiments, but written in accordance with the rules of English syntax, with correct choice of expressions, with correct punctuation. Yet, how very deficient in this respect are many, I am tempted to say most, of the letters which I have so often received from music students! What a misery and what a curse is ignorance! And how easy it is to acquire knowledge! All that one has to do is to just wish it—not the flighty, capricious wish of five minutes, but the wish of the heart, of the soul. Just wish it deeply and strongly enough and suddenly you will find that within your reach are a thousand possibilities you never saw before.

You will improve your pronunciation by listening more carefully to those who speak well and by listening to yourself, and you will thus acquire better rhythm—yes, rhythm—and refine your listening powers when playing or singing, as to quality, texture, evenness and brilliancy of your tone and of your passage work. You will leave a concert having attentively listened and observed, having learned something from the concert-giver—something to appropriate or to reject.

You will feed your soul by reading, over and over, the hundreds of master works in literature, and not by dulling and callousing it with the unspeakable trash of magazines and "best sellers." And if you are then confronted with the task of having to interpret a Prelude and Fugue of Bach, a Sonata of Beethoven, a Ballade of Chopin, the Chaconne of Bach, the "Adelaide" of Beethoven, loftier, nobler thoughts will be yours; you will be reader and worthier to commune with the great minds that conceived those masterpieces.

Your musical success will keep apace and be upheld by your intellectuality, your self-acquired culture. You will then surely succeed, artistically and materially, because your musical achievements will not rest on a narrow ledge, but on a broad, rich-yielding harvest of knowledge and ability. You will be on the safe and honorable side of that border line across which gesticulate, lamentably, the horde of those for whom the four B's that head this article mean: Bluffing, Boasting, Bragging and Bombast.

But you will know that they stand for: Bach, Beethoven, Brahms and Books.

May Stanley's Notable Article

The article entitled "What Shall Woman Wear on the Concert Stage?" appearing on page 3 of the May 12 issue of MUSICAL AMERICA, was written by May Stanley of the editorial staff of this newspaper. The signature was inadvertently omitted.

Owe a Debt of Gratitude

To the Editor of MUSICAL AMERICA: Enclosed find my check for another year's subscription for the best musical journal in the world.

The musical fraternity, as well as the public in general, owe MUSICAL AMERICA a debt of gratitude they will never be able to repay.

Fraternally yours,

STANLEY F. WIDENER.
Pomona, Cal., April 19, 1917.

MAX GEGNA THE RUSSIAN 'CELLIST



The following criticisms picked at random from his press book give some idea of the impression he has made on the critics of the press:

He is an artist of considerable merit. His tone was warm and his intonation very good; his bowing firm and elastic.—*New York Tribune*, April 8, 1916.

Mr. Gegna showed himself to be very well qualified. He played with good tone and technique and a graceful style in his work.—*Sun*, April 8, 1916.

He has a fine tone and gives an impression of having a finished technique. His intonation was good and his bowing clean.—*N. Y. Herald*, April 8, 1916.

His tone is ingratiating, his technique admirable and his musical

sical, marked.—*Evening World*, March 24, 1917.

His playing revealed to those who did not chance to hear him last year a fund of delicacy and a handling unerringly tender.—*The Evening Sun*, March 24, 1917.

The player's delivery of his numbers contained a charming quality of tone, good technique and graceful style.—*The Sun*, March 24, 1917.

His numbers showed musical intelligence, fine tone, and firm touch of a lightness and dex-

terity unusual on his instrument.—*New York Times*, March 24, 1917.

His tone is rich and sensuous; his technique was at times as dainty as a violinist's.—*The Globe and Commercial Advertiser*, March 14, 1917.

He possesses a wonderful dexterity of left-hand fingering, his playing of rapid arpeggios being of sure intonation. The tone which he produces is always full, clear, and of moderate intensity; he has besides a penchant for excellent double-stopping.—*The Evening Mail*, March 24, 1917.

MANAGEMENT

DANIEL MAYER

TIMES BUILDING, NEW YORK CITY

Telephone, 2640 Bryant

GEORGE O'CONNELL TENOR



"Mr. O'Connell has a fine resonant tenor voice. He, too, has enjoyed excellent training, for his singing was endowed with many beauties of taste and feeling."—*Chicago Tribune*.

"Mr. O'Connell is a tenor with a quality of unusual sweetness. His voice possesses some of the vibrant depth usually associated with the baritone, being especially full in the middle register. This makes possible the warmth of feeling that is so very engaging to his audience."—*Chicago North Shore News*.

"Mr. O'Connell has the most appealing tenor voice ever heard here. Not only is it appealing, it is extremely powerful. Added to that, the quality of his voice is so sweet and so heart reaching that it is a cold spine indeed that feels no chill when he sings."—*Quincy Times*, Quincy, Ill.

"My dear Mr. O'Connell, after having listened to your singing, I hereby beg to congratulate you. Your voice is one of much beauty, your interpretative powers are marked and you sing with great skill. Wishing you all the success that you deserve. I am, cordially yours, Julia Claussen, Chicago Grand Opera Company."

Exclusive Management:

VERA BRADY-SHIPMAN, 9th Floor Auditorium Bldg., Chicago

LONGY SCHOOL OF BOSTON GIVES MEDALS TO PUPILS

Faculty Members and Students Offer Program at First Exercises—Head Sails for France

BOSTON, May 7.—The first graduating exercises of the Longy School, Georges Longy, director, were held Sunday afternoon, in the Hotel Tuileries. After an interesting program presented by several of the pupils and faculty members, Mr. Longy made a brief address and presented diplomas to six of the graduates, and two medals for highest honors in solfeggio were awarded Gertrude Marshall and Edith Jewell. Those receiving diplomas were Mrs. Ida W. Bower, Eleanor Cotton, Ruth Collingbourne, Eleanor Shaw, Gertrude Marshall and Edith Jewell. The program was as follows:

Trio for oboe, 'cello and piano, Haydn, Georges Longy, M. Belinski, Mlle. Renée Longy; "Berceuse d'amour," Poldowski; Aubade, Vidal; Phyllis Robbins, accompanied by Mrs. Mary Shaw Swain; Trio for two flutes and harp, Berlioz; Marion Jordan, Charles DeMailly, Th. Cella; "Il Neige," Bemberg; "Les Larmes" Werther, Massenet; "Habanera" Bizet, Mrs. Claudine Leve, accompanied by Alice Siever Pulsifer; "Havanaise," for violin, Saint-Saëns, Eduard Taki; Prelude in D Sharp Minor, Rachmaninoff; "Soir dans les Pins," Gabriel-Dupont; "Danse," Debussy, Mlle. Renée Longy; "Venez, Etoiles du soir," Busser; "O, calme ces Cieux," Jancieres; "Fleur de France," Widor, Mary Fay, soprano, accompanied by Mrs. Dudley T. Fitts.

Mr. Longy and his daughter, Renée Longy, are sailing this week for France, where they will join Mme. Longy, who has been living for more than a year at the Longy estate in Somme, France, which has been occupied by troops. The Longy school will reopen for its third season late in September. W. H. L.

SOUTH STIRRED BY SPIRITUALS

Seagle Finds Heartfelt Response to His Singing of Negro Hymns

When a short time ago the writer interviewed Oscar Seagle with regard to his singing of H. T. Burleigh's arrangements of certain negro spirituals, the singer had given them only in a few recitals in Northern cities, and he did not know whether the reception accorded them in this part of the country could be used as a criterion for the South. After Mr. Seagle returned from his last tour, during which he gave a group of spirituals at the Little Rock Festival, we asked him how they were greeted. Mr. Seagle was most enthusiastic. "They went," he said, "even better than in the North." "How do you account for it?" he was asked.

"It is not hard to explain. You see, the Southerner has known these songs for years. They were crooned to him as lullabies by his old colored nurse; were sung in the fields he knew as a boy. They have become a part of the memory of his childhood. When he hears them a chord within him is struck that can never be by an art-song."

Mary Kaestner SOPRANO

Prima Donna
San Carlo Opera Co.

Concerts - Opera
Season 1917-18

Mgt. Fred Renard, 216 W. 70th St., New York

LOUIS ADLER Pianist

BERTHA BEEMAN
Contralto

NELLIE & SARA KOUNS
(SISTERS)

Lyric Sopranos

IRENE PAVLOSKA
Mezzo Soprano

Exclusive Management

HELEN L. LEVY
850-854 McClurg Bldg. Chicago

Cecil FANNING Baritone

H. B. TURPIN, Accompanist

For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
SCHNEIDER & GUTZKE,
Bank of Commerce Chambers, Toronto, Canada.

ECHOES OF MUSIC ABROAD

Russian Revolutionists Choose Glinka Air for New National Anthem—Buenos Ayres Looks Forward to Exceptionally Brilliant Opera Season at the Colon, Where Many Novelties Will Be Sung—Pianos Used as Bomb Traps on Western Front—Sir Frederic Cowen Composes Music for Pinero Pantomime—New Campanini Singers Appear Together in Opéra Comique Revivals—Marie Delna Heard Again in Her Most Popular Rôle—New American Tenor Engaged for Argentine Opera Season on Strength of His Début in Milan and Rome

AS one result of the Russian upheaval, the rest of the world, already sore put to it to keep the national hymn of every country at war in mind, is to be called upon to learn a new song for the liberated bear-shaped country. It has been agreed upon that the new Russia's national anthem shall be the "Slavica" from Glinka's "Life for the Tsar," sung to a poem especially written for the purpose.

This compromise, notes London *Musical News*, has the advantage that the tune is typically Russian and is as familiar to the Russians as is "Rule, Britannia," to the inhabitants of the British Empire. Then it has all the characteristics of solid musical structure and appealing melodic outline that a national hymn should have. On the other hand, its connection with the Imperial idea is a drawback.

WITH Caruso now on his way to Buenos Ayres to head the company at the Colon Opera House, the Argentine capital is looking forward to one of the most brilliant seasons in its history. Whatever its rival institutions may do, the Colon will spare no pains to make its season a noteworthy one, not only in respect to singers, but also as regards its repertoire.

The two most conspicuous Italian novelties of the season now closing are to be heard by the Argentinians before the opera public here gets a chance to make their acquaintance. Indeed there has been no promise of any kind held out as yet that the new Puccini and Mascagni operas will be brought to this country next winter. But "La Rondine," by the composer of "La Bohème," and "Lodoletta," the new work by the composer of "Cavalleria Rusticana," will both be given at the Colon as two of eight works that will be absolutely new to the Buenos Ayres public.

The others are: "Abanico," by Armando Vives; "Marouf," by Henri Rabaud—the French opera that had an extraordinary run in Stockholm last year and has been given in Italy this season, while Paris remains in ignorance of it; Vincent d'Indy's "L'Etranger," to be sung in French; "Sueno de Alma," by Lopez Buchardo; "La Angelical Manuella," by Garcia Mansilla, and Pedrell's "Ardid de Amor."

The repertoire will include three German operas, to be sung in Italian—Wagner's "Tannhäuser" and "Tristan" and Strauss's "Rose Cavalier." The other works listed are "Siberia," "Tosca," "Pagliacci," "L'Elisir d'Amore," "The Masked Ball," "The Barber of Seville," "Dinorah," "Samson and Delilah," "La Sonnambula" and, in French, "Carmen," "Manon," "Werther," "Romeo et Juliette" and "Lakmé."

The roster of singers embraces Maria Barrientos, Carmen Melis, Gilda Dalla Rizza, Nera Marmora, Teresina Burchi, Minon Vallin-Pardo, Anita Giacomucci and Tullia Marzari in the soprano section. Among the mezzo-sopranos will be Alice Gentle, a *Carmen* familiar now to many American audiences, who has spent the past winter in Italy. Other mezzos will be Gabriella Besanoni and Ines Canasi.

Both Lucien Muratore and Edoardo Ferrari-Fontana are to share the tenor rôles with Enrico Caruso. Thus Carlo Hackett, the young American tenor who has been singing in Rome and Milan, will spend his first South American season in good company. Cesare Nesi and Pedro La Fuente are other tenors on the list.

As a direct outcome of his success there last year, Armand Crabbé will fill a return engagement at the Colon this summer. His fellow-baritones will be Eugenio Giraltoni, Taurino Parvis and Enrico Pignataro. Marcel Journet, of

Metropolitan history, and Angelo Masini-Pieralli will be the leading basses, with Gaetano Azzolini as the *basso buffo*.

Gino Marinuzzi as the conductor-in-chief will have Gennaro Papi, of the Metropolitan, and Franco Paolo Antonio as his bâton associates.

As a special element of brilliance, the

or songs that make ready appeal, but of the music for a pantomime. Inspired, doubtless, by the revival of "Pierrot the Prodigal," Sir Arthur Pinero and Sir Frederic have collaborated in a play without words but with music, entitled "Monica's Blue Boy." The novelty is to be produced in the course of a few weeks.



Mme. Alys Bateman, the Noted English Soprano, Digging Potatoes at Her Home Riverholm, Maidenhead Court—On Account of the Scarcity of Labor, She Is Very Much Her Own Gardener

Diaghileff troupe of Russian dancers will make a first visit to South America to be a feature of the Colon's season. Both Igor Stravinsky and Maurice Ravel—if he is so far recovered from his wounds as to be able to make the journey—are to be on hand to conduct their ballets, while Nijinsky and Massine and Lydia Lopoukova will be the dancing stars.

The Russians' repertoire is a comprehensive one: Maurice Ravel's "Daphnis et Chloë"; Stravinsky's "Petrouchka," "L'Oiseau de Feu" and "Artificial Fire"; Liadov's "Russian Tales"; Schumann's "Papillons" and "Carnaval"; "Le Donne Allegre" to Scarlatti music; the Rimsky-Korsakoff "Sadko" and "Sheherazade," and Debussy's "Afternoon of a Faun," as well as "Cleopatra," "Thamar," "Les Sylphides," "The Spectre of the Rose" and "The Enchanted Princess."

Reports are not yet to hand as to the Buenos Ayres Opera's plans, but the disaster that overtook that institution and the artists it had engaged last summer may deter it from making any attempt to run opposition to the Colon this year.

SIR FREDERIC COWEN is to come before the London public shortly in a rôle hitherto unfamiliar to him—as the composer, not of an opera, or a cantata,

Marie Delna, the contralto, has been a guest at the Trianon-Lyrique for a series of appearances in Godard's "La Vivandière," an opera for which she created a long "run" a few years ago, just before she came to New York for her brief engagement at the Metropolitan. For a singer of her uncommon equipment Mme. Delna has a singularly limited repertoire—a fact that undoubtedly prejudiced her chances at the Metropolitan.

EDMOND CLÉMENT has been singing in "Lakmé" at the Opéra Comique, and Jean Périer has had another opportunity, which he has not failed to realize, to prove his exceptional worth as a singing actor in the name part of Camille Erlanger's "Polish Jew," revived under the personal direction of the composer.

WHEN Cleofonte Campanini assembles his forces for the Chicago opera season of 1917-'18, Marthe Chenal and Charles Fontaine will not be the only new representatives of the Paris Opéra Comique in the company. Genéviève Vix, who, like Mlle. Chenal, is abundantly blessed with personal beauty, but of the blonde type, whereas Chenal is dark, has also been engaged. This past season she has been singing in the larger opera-loving cities of Spain.

RUMOR has it that Ugo Colombini, who became fairly well known in this country as a member of the San Carlo Opera Company and the Montreal Opera Company, has been killed in action on the Italian front. Agide Jacchia, the conductor, formerly of the Montreal association, has conveyed the report to *Le Canada Musical*, without being able to verify it.

Colombini came to this country in the first place to sing for Oscar Hammerstein at the Manhattan Opera House, but at the very outset of his engagement he and the impresario fell out, with the result that he received no opportunity to appear again. Later on, when he joined the Montreal company, he became popular, not only with the Montreal public but also in other cities visited by the company on its tours.

OF the newer Spanish singers none has forged ahead more rapidly or attained a more individual position than José Segura-Tallien, a baritone of evidently uncommon powers. He was originally announced as a member of the past season's Boston-National Opera Company, and it was expected that he would join the Rabinoff forces after completing his summer season in the Argentine and Brazil; but there was a slipup somewhere, and instead of spending a winter in this country he has been singing in his native Spain. At the Royal Opera in Madrid he and Armand Crabbé have been the baritone pillars of the company.

ONE of the most prominent of London concert agents, T. Arthur Russell, has received a commission in the Royal Flying Corps. He tells the *Referee* that he finds his new mode of life strenuous but interesting, and that he "rises with the lark." Obviously, his agency is still "carrying on," as they say in England.

IN the recent casualty list published in England appeared the name of Second Lieut. Leadbitter, K.R.R., who was the husband of Teresa del Riego, the song composer. The husband of Carrie Tubb, one of the most popular of England's concert sopranos, was listed as wounded. J. L. H.

HARTRIDGE WHIPP
BARITONE
CONCERTS, ORATORIO, RECITALS
504-505 EILERS BUILDING
PORTLAND OREGON
KATHRYN GUARNIERI
SOPRANO
CLEVELAND MUSICAL BUREAU
Metropolitan Theatre Bldg.,
5012 Euclid Avenue, Cleveland, Ohio

LEOPOLD GODOWSKY World Famed Pianist
SEASON 1917-18

Haensel & Jones :: Aeolian Hall, New York

BENEFIT FOR HAILE REVEALS HIS WORTH

Noted Artists Sing Invalid's "Lieder", Which Gain Warm Praise

The dying season was graced on Tuesday evening, May 8, with a concert tendered to Eugen Haile, the invalid composer. An ampler auditorium than the Ritz-Carlton's ballroom would have been desirable in view of the audience's size. Such distinguished artists as Margaret Ober, Marie Mattfeld, Carl Braun, Leo Schulz and Richard Epstein gave their services, and the affair was brilliantly successful artistically as well as financially.

It might be interesting to compare this program, constituted largely of *lieder* by Haile, with the lately heard set of compositions by Ernest Bloch. Both men are intensely sincere; both are superb musicians. Temperamentally and technically they are at daggers' points.

Bloch is a foaming maelstrom; Haile a clear stream. One commands, the other pleads. The burning oratory of the Swiss musician is not for Haile. His is the "small, still voice," whose accents are reserved for the intimate and devoted. Paralyzed while in the prime of his life, Haile may well poignantly echo Franz's "From my deep pain my tiny songs are fashioned."

Haile's music is simple as to means, but it has the subtlety that always accompanies true simplicity. It can be, frequently is, amazingly eloquent. Melody, not always original but invariably sensitive and exquisite, would seem his birthright. Haile's harmony is positively distinguished; he can make magic with simple tonic and dominant.

Mr. Braun opened the program with the *lied*, "Abend," Mr. Schulz playing the obbligato. His singing realized the spirit of the work, we felt. Mme. Mattfeld followed with charming interpretations of "Gleich und Gleich," "Johanni" and "Fitzebutze." After Beethoven, Schubert and Chopin piano pieces, ably played by

Mr. Epstein, Mme. Ober presented the "Lied des Harfenmädchens" (a noble song), "Herbst," "Kleines Bächlein" and "Wenn der Lenzwind weht." She sang these finely, receiving a merited ovation. Mr. Schulz offered a group of pieces by Chopin, Schulz and Popper, arousing such enthusiasm that he had to provide an extra. Finally, Mr. Braun sang five Haile *lieder*, doing each consummately. Some of the composer's best work was in this group, notably the fantastic "Teufelslied," the moving "Est ist ein dunkles Auge" and "Verklungene Weise," and the archly clever "Der Eid-echts." Mr. Epstein's accompaniments—for Messrs. Braun and Schulz—were of their wonted high caliber; Mme. Ober was accompanied by her husband, Arthur Arndt; Mr. Mattfeld acted in a similar capacity for his wife.

Because of his affliction Mr. Haile could not be present in person, which was doubly regrettable in view of the admirable presentation of his music and the joyous manner with which the audience greeted it. B. R.

KREISLER STIRS LOS ANGELES

Violinist Makes His Fifth Appearance— Club Hears Mrs. Ross's Music

LOS ANGELES, May 8.—Fritz Kreisler made his fifth appearance in this season before a Los Angeles audience at Trinity auditorium, Thursday night, playing with his inimitable artistry. He previously had given two programs, had played in violin and viola duets with Zimbalist at the recent huge concert of the New York Symphony Orchestra and had played the piano accompaniments for Warlich's vocal recital. The publicity of all these appearances brought him a full house for his final recital, under L. E. Behymer's management.

At the meeting of the District Federation of Musical Clubs yesterday a program of the compositions of Gertrude Ross was presented by the following artists: Grace W. Mabey, soprano; Mrs. Hesse-Sprotte, mezzo-soprano; Harold Procter, tenor; Howard Martindale, violoncellist, and Arthur Blakeley, organist, with Mrs. Ross at the piano.

W. F. G.

Salt Lake City Cheers Damrosch and Zimbalist, His Soloist

SALT LAKE CITY, May 4.—Walter Damrosch and his New York Symphony Orchestra appeared in concert Tuesday evening in the Tabernacle, under the local management of the Salt Lake Philharmonic Orchestra. The concert was a double triumph, as the organization carried as soloist, Efrem Zimbalist, who gave a superb performance of the Bruch Concerto. Zimbalist and the orchestra were received with marked enthusiasm. At the close of the concert Mr. Damrosch and his orchestra gave "The Star-Spangled Banner." Never before has Salt Lake heard the national anthem given with such patriotic fervor. The audience stood up and cheered Mr. Damrosch and his artists. Z. A. S.

CHORAL HONORS FOR WASHINGTON SINGERS

Oratorio Society Aided by Com- munity Orchestra in Its Spring Concert

WASHINGTON, D. C., May 8.—Under the baton of Hamline E. Cogswell, the Washington Oratorio Society was heard in a spring program which was of lighter vein but no less enjoyable than previous concerts by this organization. It gave Washington music-lovers the opportunity of hearing the Irish ballad, "Phauidrig Crohoore," by Sir Charles V. Stanford, with words by J. Sheridan Le Faun, and the cantata, "Fair Ellen," by Max Bruch. The soloists were Mme. de Varenne Stock, soprano, and Arthur C. Gorbach, baritone, who well sustained the parts assigned to them. The patriotic touch of the evening came in the "Invocation Hymn," by Arthur Tregina, a local composer of national reputation, with words by Wendell Phillips Stafford. The society was accompanied by the Community Orchestra, with Harvey Murray at the piano and Henry H. Freeman at the organ. The orchestra was also heard in the *Larghetto* from the Second Symphony of Beethoven. The entire program showed that both orchestra and the Oratorio Society have accomplished much under Mr. Cogswell's direction.

An artistic concert was given on May 4 by Edouard Albion, baritone, and Theo Henrion, Belgian pianist, under the direction of Mrs. R. D. Shepherd and the local clubs. Mr. Albion gave a delightful interpretation to several groups of songs in English, French and Italian and arias from "Hérodiade," "Benvenuto" and "Otello." Mr. Henrion displayed good technique and gifts of interpretation. George H. Wilson, local pianist, presided at the piano.

That much can be accomplished by students in original compositions was shown in a program of songs and instrumental numbers by the pupils of Mrs. Satis N. Coleman at Studio Hall. Those taking part were Jessie Barton Wilkinson, Mabel Parfet, Ruth Starrett, Julian Smith, Walter B. Coleman and Ann Frances Gleason. The songs of the students were interpreted by Mary Jacobs and Netta Craig and Hope Haney assisted in interpretative dances.

Under the direction of Edgar Priest, the Monday Morning Music Club was heard recently in its closing concert of the season, a program of choruses being given excellent interpretation. Among these were "O'er the Sea," d'Indy; "Indian Candle Song," Matthews, and "Night," Saint-Saëns. Soloists included Mrs. Charles W. Fairfax, mezzo-soprano; Mrs. Elliott Woods, soprano; Richard Lorleberg, cellist; Hermann Rakemann, violinist; Mrs. McCarthy Hanger, Antonio Celso, flute, and Mrs. John Edwards. Lucy Brickenstein ably filled the rôle of accompanist.

The closing Sunday musicale of the season at Paul Institute was furnished by Kathe Huttig, pianist, and Clara Young, soprano.

At the recent meeting of the Friday Morning Music Club the following officers were elected: Mrs. F. W. True, president; Mrs. Walter Bruce Howe and Mrs. Arthur Day, vice-presidents; Mrs. Henry A. Robbins, treasurer; Mrs. Florence Howard, recording secretary; Mrs. Owen B. French, corresponding secretary; Mrs. Eugene Byrnes, musical director; Lucy Brickenstein, assistant musical director; Maud Sewell, librarian, and Mrs. Charles W. Fairfax, Mrs. Richard Dean and Mrs. Robert Heintz, members of the board of directors. W. H.

Colorado Springs Hails Hempel—Pre- sent Works of Frederic Ayres

COLORADO SPRINGS, COL., May 10.—Frieda Hempel was the soloist presented by the Colorado Springs Musical Club at its fourth and last artist concert of the season. An unusually enthusiastic audience evidenced its enjoyment of the eminent singer's delightful program. Many encores were demanded. The "Lonesome Tunes" of the Kentucky mountains and the negro spirituals were included. The Musical Club devoted a recent program to children's music. A group of "Mother Goose" verses, set to music by Frederic Ayres, the composer, whose home is in Colorado Springs, was presented. T. M. F.

BETHLEHEM BACH FESTIVAL

"The best choir in the United States."—Henry T. Finck in the New York Evening Post.

"The finest sequence of choral performances in the country."—Fullerton L. Waldo, in The Outlook.

FRIDAY, JUNE 1

4 P. M. AND 8 P. M.

CANTATAS AND MOTET

SATURDAY, JUNE 2

2 P. M. AND 5 P. M.

MASS IN B MINOR

PRICES PER SESSION, \$1, \$1.50, \$2
COURSE SEATS, \$4, \$6, \$8

Course tickets now on sale at A. C. Huff Music Store, Bethlehem, Pa. Single seat sale opens May 21. Tickets on sale at the Church office after 9 A. M. June 1

PACKER MEMORIAL CHURCH
LEHIGH UNIVERSITY

SUE HARVARD

A

McLELLAN ARTIST

The present soloist of The First Church of Christ Scientist, New York, was selected from 65 singers for this important position. Miss Harvard created a lasting impression at her first appearance with her correct tones, distinct diction, finished style and poise.

ELEANOR McLELLAN

Maker of Singers

33 West 67th Street, New York

CRIMI SECURES HAVEN OF REST ON A JERSEY LAKE



Giulio Crimi, the Tenor, and Mrs. Crimi in Front of Their New Summer Home at Spring Lake, N. J.

Giulio Crimi, the leading Italian tenor of the Chicago Opera Company, will pass his summer vacation at Spring Lake, N. J. Mr. Crimi has already rented an attractive cottage there.

Ethelynde Smith Scores with Native Songs in Melrose, Mass.

MELROSE, MASS., May 10.—The Amphion Club, Arthur B. Keene, conductor, gave the third concert of its twenty-fifth season in Memorial Hall recently. The club was assisted by Ethelynde Smith, the New England soprano, who was heard in an aria from "Carmen" and a group of English songs by Harriet Ware, Gertrude Ross, Woodman, Willeby and Katherine Glen. Miss Smith possesses

a pure soprano voice of pleasing quality. In the matter of interpretation she shows a sound sense of discrimination. Her singing was ardently admired. The chorus received its usual enthusiastic approval from its devoted following.

SEWICKLEY CLUB AIDED BY PITTSBURGH ARTISTS

"Elijah" Is Presented by the Monday Musical Chorus, Under the Direction of C. E. McAfee

SEWICKLEY, PA., May 10.—Mendelssohn's "Elijah" was given at the closing concert of the season of the Monday Musical Club in the Methodist Church. This is the third oratorio the club has given in as many years, the first being "The Messiah," which has now become a community event each year at Christmas time. Perhaps the best work the chorus did in presenting the "Elijah" was in the singing of the chorus, "Thanks Be to God." The chorus work, under the spirited direction of C. E. McAfee, was exceptional in quality and execution and the hearty applause showed that the efforts of the club were appreciated in its concentration on one big work each season.

The work of C. Frederick Newman, bass, as *Elijah* was masterly, showing strong power of interpretation. Anna Laura Johnson, soprano, was in excellent voice and scored a triumph in "Hear Ye, Israel." Mrs. Edith Harris Scott, contralto, with the familiar "O Rest in the Lord," also won an ovation. T. Earl Yeardsley, tenor, showed a thorough knowledge of his part. Adele Reahard, pianist, and Earl Mitchell, organist, were valuable aides. The soloists and accompanists were all from Pittsburgh. The program opened with the singing of the "Star-Spangled Banner." E. M. V.

TROY, N. Y.—An open meeting of the Music Study Club took place on May 3 at the Plum Memorial Building. The program was given by Marianne Carl, contralto; Katherine Gutchell and Ruth Hardy, pianists; Florence McManus and Cecelia T. Holden, violinists. Teresa Maier, Lucretia MacKenzie and Margaret Wolff were the accompanists.

Miss Austin and Colleagues in Tour Embracing 100 Cities



Florence Austin, Violinist; Wilnot Goodwin, Baritone, and Samuel Quincy, Pianist, "Snapped" at Washington, Pa.

Florence Austin, the American violinist, and her artist colleagues, Wilnot Goodwin, baritone, and Samuel Quincy, began last October in Youngstown, Ohio, an extensive tour of the cities east of the Mississippi and eastern Canada. They have practically combed that territory, and at the conclusion of the present month will have been heard in ninety-five cities. With the close of the tour—June 30, at Peterboro, Ont.—the 100 mark will have been passed.

The problem of program making has been successfully solved by this artist trio, experience having taught them that judicious leavening with numbers

of lighter character makes for readier assimilation of the more trying classics. Their task was to evolve programs that would prove digestible (to the average music-lover in the smaller places) without departing from worthy standards.

The artists are at present playing in New England, whence they journey to Canada. At the finish of this tour Miss Austin goes to Medfield, Mass., where she will coach with Charles Martin Loeffler. On Oct. 1 the trio will embark upon a tour embracing cities west of the Mississippi, western and central Canada and numerous localities missed this season.

OPERETTA BY CALIFORNIANS

Work of Gray and Patterson Given by San Diego Club

SAN DIEGO, CAL., May 6.—The Amphion Club presented a one-act opera, "A Little Girl at Play," by Tyndall Gray, a local music-lover, and Frank Patterson of Los Angeles, at the Isis Theater yesterday. Music-lovers flocked to hear this offering and great interest was displayed in the work.

The play, which is of a very dramatic nature, was very well given. The work of the baritone, Henri de la Platte, being the delight of the afternoon. Other singers were soprano, Edith Warton, and J. A. Stockman, tenor, with May MacDonald Hope at the piano. The opera was under personal direction of Mr. Patterson.

Preceding the opera was a piano recital given by Edward Schossberg, brilliant young Los Angeles pianist. Mr. Schossberg acquitted himself beautifully and won hearty applause. W. F. R.

Duluth Club Declares Its Regret at Passing of Kneisels

DULUTH, MINN., May 1.—The Matinée Musicale of Duluth, having heard of the decision of the Kneisel Quartet to disband, passed unanimously resolutions of regret and appreciation, in which it said: "During the seventeen years of our musical activity there has been no greater stimulus and inspiration for the best in music than that given by the Kneisel Quartet at its several appearances before us. This influence has been and will continue to be a great factor in the development of musical appreciation in Duluth." The resolutions are signed by Mrs. J. N. McKindley, president, and Mrs. A. L. McDonald, corresponding secretary. B. S. R.

Obtains Verdict for \$1,200 Against Gay and Zenatello

HAMILTON DE BOUVIR, a concert promoter, obtained a verdict for \$1,200 on May 11, from a jury before Judge Howard Carrow, against Maria Gay, contralto, and Giovanni Zenatello, tenor, for breach of contract, according to a report in the New York Times. The singers, both of whom are members of the Boston Opera Company, had contracted with De Bouvir to give a concert on May 27 last in Atlantic City, N. J.

GIVE NEW SYMPHONY BY IOWA EDUCATOR

Work by Prof. Sheve a Feature of Festival at Grinnell College

GRINNELL, IOWA, May 12.—The annual May music festival at Grinnell College, held on the 6th, 7th and 8th of this month, was the most successful event of its kind that has been held here for several years. Two concerts by the Minneapolis Symphony Orchestra, which were marked by two numbers by Cornelius Van Vliet, the orchestra's soloist, and concerts by the girls' glee club of the college and the college vesper choir, were the notable events of the festival.

The first presentation of Prof. E. B. Sheve's latest composition, his Symphony in D Minor, Op. 28, was given by the Minneapolis Symphony Orchestra as one of the numbers of its first concert. Mr. Sheve is a professor in the Grinnell School of Music and has acquired considerable fame as a composer. The orchestra gave two excellent concerts and disappointed no one. Some of the best liked numbers were the finale to "Rheingold," "The Entrance of the Gods Into Walhalla," Weber's Overture to "Oberon" and Enesco's Roumanian Rhapsody in D Major.

Schumann's cantata, "Paradise and the Peri," given by the college vesper choir, was one of the popular events of the festival. The soloists were Marie Kaiser, soprano, and Royal Dadmun, bass, of the Minneapolis Symphony solo quartet; Rose Lutiger-Gannon of Chicago, contralto, and Ruby Helder of Grinnell, tenor. Prof. G. L. Pierce of Grinnell directed this production. The girls' glee club concert as the opening event of the festival was largely local in interest, but unusual talent was displayed by two members of the club, Gladys Downing, soprano, and Grace Seary, violinist. Both young women are students in the Grinnell School of Music.

José Mardones, the Spanish basso, has been engaged by Edoardo Petri, manager of the Summer Session Opera Company of Columbia University, to sing in the operas that will be presented in the university gymnasium in the last two weeks of July.

The David Gannes Music School

154 EAST SEVENTIETH STREET, NEW YORK

announces that

Ernest Bloch

the eminent Swiss composer, will give individual and class instruction in Composition at the School during the coming season.

He will also deliver courses of lectures.

Applications for time should be addressed to the School.

New Standard for Springfield Festival

Higher Record for Excellence Set by Chorus of New England City, Under Conductor Bishop, in Parker's "Hora Novissima" Sung in the Presence of the Composer—Noted Soloists and Chicago Symphony Contribute Mightily to Artistic Value of Concerts

SPRINGFIELD, MASS., May 12.—For three days the annual Springfield Music Festival in the Auditorium has been occupying the center of the stage in public interest. The festival chorus of 400 voices was conducted by John J. Bishop, supported by the Chicago Symphony Orchestra of sixty men, conducted by Frederick Stock. The vocal soloists who took part in the various programs were Mabel Garrison, soprano; Margaret Abbott, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Mme. Louise Homer, contralto; Theo Karle, tenor; Clarence Whitehill, baritone, and Giuseppe de Luca, baritone. Jacques Thibaud, violinist, and Harold Bauer and Ossip Gabrilowitsch, pianists, completed the list of musical celebrities.

There was great satisfaction in watching the remarkable development of the chorus, which made a new record for excellence. Throughout, the work of the chorus was of the same high quality, the singers displaying a confidence that bespeaks long and careful training with Conductor Bishop.

Horatio Parker's "Hora Novissima" was chosen for the opening concert on Thursday evening. Misses Garrison and Abbott, Messrs. Murphy and Werrenrath were the soloists. Mr. Bishop conducted the chorus and the orchestra. The oratorio was interpreted delightfully by the chorus and soloists. Mr. Murphy received the greatest amount of attention from the audience because he is a Springfield boy who has a large number of ardent friends and admirers here. They are particularly delighted because he has been making such rapid progress in the past year or so. At each successive ap-

pearance here of late his voice has shown a richer, fuller quality. It was regretted that "Hora Novissima" did not give him an opportunity to sing more, but this was true, too, in the case of the other soloists as this composition is one



Lambert Murphy, the Gifted Tenor, a Former Resident of Springfield.

that demands more choral than solo singing.

Mr. Werrenrath's part, likewise, was all too short, for his excellent baritone voice has been heard here frequently and he has won a warm welcome. Both Miss Garrison and Miss Abbott added to the success of the evening. Miss Abbott exhibited a rarely beautiful voice.

Thibaud was soloist for the Friday

afternoon concert, taking the place of Pablo Casals whose engagement was canceled by his recall to Spain. For some reason or other Thibaud does not appear to have made the impression on his Springfield audience that was expected. This was attributed by some who professed to know to weariness due to his activity in connection with the arrival of the French commissioners in New York, from which place he rushed to Springfield, arriving late with no time to rest before coming to the Auditorium. His first number was "Symphony Espagnole," Lalo, followed with the "Rondo Capriccioso" of Saint-Saëns. His playing, nevertheless, was of the master quality, the Lalo number bringing out his brilliant technique wonderfully.

The orchestral numbers were the overture "Russland and Ludmilla," Glinka, Symphony No. 2, C Minor, Op. 17, Tchaikowsky and the symphonic tone poem, "Don Juan," Richard Strauss.

Friday evening "Samson and Delilah," Saint-Saëns, was given with Mme. Homer, Theo Karle and Clarence Whitehill as soloists. This evening was one most thoroughly enjoyed by musicians because of demands on soloists, chorus and orchestra, demands which were met with brilliancy by everyone. Mme. Homer was especially pleasing, singing the part of *Delilah* with much display of intense dramatic feeling. Mr. Karle sang the part of *Samson* in a fine, strong tenor and Mr. Whitehill singing the part of the high priest, shared the honors with the others. Clarence D. Slayton, tenor; John F. Ahern, bass, and Willis G. Chamberlin, baritone, all of the chorus sang the parts of the Philistines.

Bauer and Gabrilowitsch were the feature of the Saturday afternoon concert, playing two pianos as only these pianists are capable of doing. Their names on the program were sufficient to draw the large audience that greeted them.

Mozart's Concerto for Two Pianofortes in E Flat, with orchestral accompaniment, Schumann's "Romance" with variations and the Scherzo of Saint-Saëns composed their program.

The orchestral numbers for Saturday afternoon were the overture "In Springtime," Goldmark, Schumann's Symphony No. 4, D Minor, Op. 120 and the Brahms-Dvorak Hungarian Dances No. 17-21.

The closing concert of the festival Saturday evening, which is known here as "artists' night," was made up of a miscellaneous program with Miss Garrison, Theo Karle and Giuseppe de Luca as soloists. Mr. Stock led the orchestra for the first number, the overture "Euryanthe," Weber. "By Babylon's Wave" was sung most effectively by the festival chorus. David's "Charmant Oiseau" was Miss Garrison's first song, with flute obbligato. Her voice has all the qualities requisite for such a song and a storm of applause followed. For an encore she sang just as effectively "Sempere Viva" from "Rigoletto." "Voce di Primavera" by Strauss was her other program number, sung in the spirit in which it is written, and for an encore she sang "Dixie," which caused a burst of applause when the orchestra began the opening strains and repeated encores when she had finished. "Cielo e Mar" from "Gioconda" by Ponchielli was Mr. Karle's first number, and then he sang "Paradiso" from Meyerbeer's "L'Africaine." For an encore he repeated a part of the aria.

Mr. de Luca's appearance was awaited with much interest because it was his first visit to this city. "Largo al Factotum" was his first song. For an encore he sang "Harlequin's Serenade" with the same great success. For his next number he sang the aria "Vision Fugitive" from Massenet's "Herodiade," and as an encore sang the "Toreador's Song" from "Carmen" with such spirit that he was recalled again, this time singing a verse of the "Marseillaise," the audience standing while he sang.

The final number for the chorus was the "Hallelujah Chorus" from "The Messiah." Certainly the chorus never sang better than in this number and proved that it is the best music festival chorus Springfield has ever had. The other numbers by the orchestra were

[Continued on page 21]



© Underwood & Underwood, N. Y.

The high musical intelligence, admirable vocal production and rare artistic appreciation of

M
M
E.

POVLA FRIJSH

Praised by New York and Boston Critics

New York Times, March 4:

Mme. Povla Frijsh, a soprano, who was heard here last season, gave a recital yesterday afternoon that had features of uncommon interest. Mme. Frijsh is a Dane, but her predilections are French, and in some ways her style of singing is dominated by French traits, though she is by no means limited in her sympathies or knowledge. She sang yesterday arias by Bach, Mozart, and Handel, groups of songs by many of the modern Frenchmen, some little-known songs by Schumann, and a group of Russian songs.

Her voice is admirably produced and managed, supple and wholly under the control of a high musical intelligence; and Mme. Frijsh accomplishes remarkable things with it in the way of interpretation. She can express a great variety of emotion, passion and sentiment, and she has a true appreciation of style in a wide range. There was a wide range of style in her program, and she was singularly successful in her performance of it. Her diction, her phrasing, her pronunciation in the languages she used yesterday were excellent. The audience, which was large, gave evidence of deep appreciation.

New York Tribune, March 4:

Mme. Povla Frijsh, the Danish soprano, whose appearance last year was remembered with pleasure, gave a recital yesterday afternoon in Aeolian Hall. Mme. Frijsh is one of the most interesting artists now appearing in the concert field and is equally at home in French song or German lieder. Special mention should be made of her exquisite singing of Chabrier's "Les Cigales," a song she was forced to repeat. Her delicacy of feeling was evident in Ravel's "Sainte" and in Lekeu's "Ronde." In the Schumann group she was equally effective, singing with great

command of tone color and with rare sympathy. It is not common to find in American concert halls a singer so capable of bringing out the best both in Gaelic and in German songs. She was warmly greeted by an audience which filled the hall.

Boston Post, Jan. 7 (Olin Downes):

Povla Frijsh, soprano, gave a recital yesterday afternoon in Jordan Hall. The audience was of good size and very enthusiastic, so that Mme. Frijsh had often to repeat songs on the program and add other songs to the printed list. Few singers can assemble such a list of songs as Mme. Frijsh presented yesterday; few can interpret these songs with so much versatility of style and sentiment. Mme. Frijsh offers the rare combination of a singer with temperament and with brains; an artist who is exceptionally a musician in her phrasing and rhythm, and all matters that pertain to significant interpretation, and also a magnetic personality. The singing of Mme. Frijsh impresses the hearer by reason of its sincerity and directness, not as an acquired art but as the expression of the woman herself.

Boston Herald, Dec. 16 (Philip Hale):

Mme. Frijsh is a remarkable singer of songs; in certain respects the most remarkable that we have heard for several years. Her genius shines in classic German lieder; in Italian airs of the 18th century; in the modern songs of France and Russia. Her technic,—as for example, her uncommon control of breath—enables her to interpret without too apparent consideration of mechanism. So great intelligence and imagination, such taste and true dramatic power are seldom to be found in one singer. She sings with brains as well as with voice and heart.

Exclusive Management, FLORENCE L. PEASE

1 West 34th Street

(Mason & Hamlin Pianoforte)

New York

New Standard for Springfield Festival



Some of the Leading Artists at the Springfield Festival. Left to Right: Theo Karle, Florence McMillan, Accompanist; Mme. Louise Homer, Mabel Garrison, Clarence Whitehill

[Continued from page 20]

Strauss' "On the Shores of Sorrento" Op. 16, "Aus Italien," and "The Moldeau," Smetana, both beautifully played.

The closing number was the "Star Spangled Banner" sung by the soloists, chorus and audience with orchestral and organ accompaniment. Mr. Stock joined the singers while Mr. Bishop led. All the evening concerts opened with the singing of "America" by the chorus and audience.

Among the guests from out of town during the festival was Horatio Parker of New Haven, composer of "Hora Novissima," who came to this city to hear his work sung by the festival chorus. He was so pleased with the chorus that he sent a letter to Mr. Bishop com-

menting the chorus and the careful, skilled leadership.

Following the concert Thursday evening Lambert Murphy entertained a number of out-of-town guests, soloists and others connected with the management of the festival at supper in Hotel Kim-

ball, twenty-eight being present. Mr. Murphy planned this informal gathering for the visitors to his home town.

Others who attended the festival were Clara Clemens Gabrilowitsch, Mme. Olga Samaroff Stokowski, Mme. de Luca and her sister, Mme. Fierra. T. H. P.

INSTITUTE STUDENTS PRESENT OWN MUSIC

Interesting Recital by the Composition Classes of Musical Art Pupils

After attending the recital of works of the composition classes at the Institute of Musical Art, on May 12, one is persuaded that these happenings possess vastly more significance than their title implies. Not so much because a score of embryonic American composers reveal their reason for being; nor again because not a few of the manuscripts heard presage power. It is the earnest quality, the purposefulness of each aspirant, that dominate the proceedings, and that mirror just how serious a business this is to each concerned. The intrinsic value of the music is after all not the main issue; for, as Director Damrosch remarked, in his address to the assembly, these young people are being trained to mold material, so that when they have something of import to utter there will be no faltering, no stuttering or stumbling in their speech.

To be frank, much of the music—especially in the larger forms—lacked substance and architecture. Many of the more ambitious would-be creators lost themselves in a forest of fantasy and got back to civilization goodness only knows how. Reuven Kosakoff's Sonata-allegro for violin and piano (played by Cyril Towbin and the composer) was a flagrant example, we thought. It was a huge bore. His two songs, "Spring" and "The Constant Lover," contained better

stuff. "Spring" was as clever as Mr. Kosakoff could make it. The audience reveled in the song and heard it again. Dorothy Crowthers, soprano, sang these two numbers. Raymond L. Bowers, tenor, sang his own sentimental "Renunciation," and earlier in the program played his Sonata-allegro for piano.

To speak of the best things: Katherina F. Swift's Chaconne and Finale, on a Negro Theme—played at the piano by the young lady—was the cream of the program. A coherent, imaginative piece of work, it gave rich promise for the future. Milton Suskind's "Allegretto" for piano we fancied greatly. This very young composer is unashamed of his strong admiration for "Tristan"; as well he may be. Samuel Gardner's Theme and Variations for String Quartet was the most ambitious work heard. Mr. Gardner has a secure technique, and an "inner eye," a sense of color and values, and melodic flow. Also, he has a weakness for Debussy and the other French gentlemen.

Exigencies of space unfortunately forbid a detailed discussion of the complete program (which was too long: it lasted well over two hours). A distinguished auditor was Ernest Bloch, whom Dr. Damrosch introduced amid applause. Mr. Bloch responded with a brief address. B. R.

Grainger Plays for War Relief

Percy Grainger gave a recital for the benefit of the British and American War Relief Fund, May 15, at the Knoedler Galleries, New York.

Annie Louise David, the harpist, filled her sixteenth engagement with Dr. John Hyatt Brewer at the Lafayette Avenue Presbyterian Church, Brooklyn, on Sunday evening, May 13.

WORTHY EVENTS END NEW HAVEN SEASON

Botta Scores — Boy Violinist Praised — String Ensemble Concert

NEW HAVEN, CONN., May 10.—Luca Botta, the Metropolitan Opera tenor, was heard in a concert given under the auspices of St. Michael's Church on Sunday evening, in the Hyperion Theater. There was a large audience present, and enthusiasm ran high. The singer's best numbers were the arias from the operas "L'Africaine" and "Carmen." He sang all of his numbers superbly, his ringing voice being always impressive. A number of encores were demanded. An orchestra under the leadership of Jacinto Marcosano supplied acceptable accompaniments for the arias.

The recent tenth annual concert by the New Haven String Orchestra, Isidore Troostwyk, conductor, given in College Street Hall, was heard by a capacity audience. The writer has attended every concert by the orchestra since its inception, but remembers none that afforded him greater pleasure than this last. The New Haven String Orchestra is the only organization of its kind in the State. Its object is to give those who play any stringed instrument and are interested in the works of the masters the opportunity of practice in ensemble playing. The majority of the members of the orchestra are amateurs. Marian Veryl, soprano, was the efficient assisting artist at the concert this year.

Professor Troostwyk designed the program skilfully, offering fetching pieces by Nicolai, Granados, Gretry, Godard, Moszkowski and Tchaikowsky.

Miss Veryl's offerings were sung in a manner deserving of high praise. It was her initial bow to a New Haven audience, and she won instant favor. Miss Veryl chose an aria from "Iphigenia," shorter songs by Dagmar Rubner and Franz and an aria by Wolf-Ferrari. Lima O'Brien was her accompanist.

This concert terminated the attractions in College Street Hall, as this old but popular auditorium is to be razed this summer.

A band composed of Yale students is being organized. The object is to use the band for parades of a military nature. The fourth and last of the series of informal recitals by the students in the Yale School of Music was lately given in Woolsey Hall. Ray H. Harrington and Charles A. Hackney, organists, gave the program.

Allen Avrutin, a juvenile violinist, gave a concert in Harmonie Hall last evening before a fair-sized, appreciative audience. The violinist, who is but eleven years of age, has been studying for the past six years with Prof. Isidore Troostwyk of the Yale School of Music. Those who heard the boy last evening were convinced that he possesses remarkable natural talent for one of his years. He played works by Corelli, De Beriot, Erna Troostwyk and others, being encored warmly. Other contributors to the program were Grace H. Peterson, pianist; Lee Troostwyk, cellist, and Mrs. Mary Loveridge Robbins, soprano.

A. T.

Schenectady Orpheus Club Pleases in Initial Program

SCHENECTADY, N. Y., May 12.—The Orpheus Club, which was organized several months ago, gave its first concert last night at the State Street Presbyterian Church. It was a highly creditable performance. The Orpheus String Orchestra, Edward Rise, conductor, made its first public appearance. Raymond Sachse, pianist, and Alfred Weinberg, violinist, gave pleasing numbers, and vocal solos were given by Frank Malo, Warren Murrie, MacDonald Sauter and Edwin Sauter. The accompanists were Jesse Cramer, P. J. Beck, Earl Rice and Raymond Sachse. H.



Cav. FERNANDO CARPI
TENOR
Metropolitan Opera Company
Available for Concert, Recital,
Oratorio, etc.

In Italian, French and English
Address Metropolitan Opera House, N. Y. City

OLIVE FREMSTAD

Coast to Coast Tour in Concert and Recital

Season 1917-1918

Dates Now Booking

Sole Management: FOSTER & DAVID, 500 Fifth Ave., New York

RUSSIAN SYMPHONY ORCHESTRA

MODEST ALTSCHULER, Conductor

NEW YORK'S MOST UNIQUE ORCHESTRAL
ORGANIZATION

AMERICA'S FAVORITE ORCHESTRA

A few significant phrases culled from critiques received in the course of the recent eight weeks' tour of the South and Canada

"An evening of the best in music, done by an organization that is among the best the world over."—CHATTANOOGA TIMES.

"One of the greatest musical treats Augusta has ever had."—AUGUSTA (Ga.) CHRONICLE.

"Every man in the orchestra plays from his heart and the music goes straight and true to the heart of the hearer."—THE STATE (Columbia, S. C.).

"A spirited orchestral performance, which had a distinct flavor to commend it to lasting memory."—COURIER JOURNAL (Louisville, Ky.).

"An ensemble that insures an evening of rare pleasure and delight."—NASHVILLE TENNESSEAN.

"It is doubtful whether those present at last night's concert will again in years hear music played with the zest and fervor which characterized the program."—JOURNAL (Dayton, Ohio).

"In all of the program there was the wonderful and quite indescribable quality of the Russian Symphony Orchestra to delight us."—STATE JOURNAL (Columbus, Ohio).

"Neither on that memorable occasion some twenty years ago, nor at any time since, has any organization given a finer exhibition of absolute harmony of tone and work and of delicate shading of tone coloring."—JOURNAL (Quincy, Ill.).

"Probably the most delightful two hours of music enjoyed in this city in the last five or six years."—MORNING STAR (Muncie, Ind.).

"Presented what many music lovers declared to be the finest orchestral programs they had ever heard in London."—FREE PRESS (London, Canada).

The Orchestra will inaugurate its fifteenth season with a tour of the Middle West and South, beginning in October.

FOR AVAILABLE DATES ADDRESS:

JOHN W. FROTHINGHAM, Inc.
Aeolian Hall, New York

The Stieff Piano is the Official Piano of the Russian Symphony Orchestra

WILKES-BARRE HOSPITABLE TO STRONG CONCERT ATTRACTIONS

Attendance at Leo W. Long's Course Reaches Record-Breaking Figures for the Pennsylvania City—Organ Recital Series Likewise Popular

WILKES-BARRE, PA., May 7.—This city has not figured largely in the metropolitan prints as far as its music is concerned, but the last two years have been the most fruitful in all its musical history. Beginning two seasons ago, Leo W. Long undertook, instead of the scattered, occasional and more or less uncertain two and three big concert events, a course of eight concerts in the Irem Temple, and secured from public spirited citizens a guarantee to cover any loss up to \$2,000. The course began in November and ended in April. For the whole series the community response was so fine that the balance on the bad side was only about \$50. Last season the experiment was repeated with eight events, including appearances of Kreisler, Casals and Metcalfe, Elman, Hofmann, Julia Culp, Alma Gluck, the Flonzaleys and the Philharmonic Orchestra. This course had a balance on the right side. The demand was so great that a number were not able to secure course tickets. The permanent seating capacity of the house—1470—was taken for every one of the events, and for four of the eight all the extra seats on the floor were sold, while the stage held 100 chairs. The houses for Kreisler and for Gluck were sold out weeks before the concerts and without any particular stress in advertising.

The course for next season has just been announced—the Barrère Ensemble and Helen Stanley, the Rubel Trio and May Peterson, the Philharmonic and the Damrosch orchestras, Eddy Brown and Novaes, Frieda Hempel, Hofmann, Kreisler. The ticket demand is unprecedented, practically all the course tickets having been taken even before the announcement of the dates of the events. Wilkes-Barre's example, which, by the way, was first suggested by the larger concert course of Portland, Me., has been followed this last season, though in somewhat less degree, by Scranton, Harrisburg and Lancaster, and next year Scranton, through Chauncey Hand, announces an extended course

equal in number of events to the Wilkes-Barre course. As these two cities are but eighteen miles apart and convenient and rapid travel is afforded, people of each town attend concert events in the other.

In addition to the concert course, Mr. Long has put through at the Temple this year a weekly series of twenty-five organ recitals. They have for the most part been given by John H. Shepherd, Temple organist, though Messrs. Kraft, Biggs and Quarles have been here, and May Mukle has assisted. The recitals have been free, the expenses being met by a coterie of citizens. This course will be repeated next season, though it will start a little later. The attendance has been from 400 to 900 throughout.

The local military band of fifty pieces, under Director Charles Pokorney, has given one program and is to be heard in another for the benefit of the Red Cross. This organization is now equal to the best municipal bands. Concordia, the male chorus, which has maintained an uninterrupted existence of thirty-seven years, giving at least two and often three concerts each year, for twenty years or more has been under the direction of Adolph Hansen. Under his direction it won the second class, then the first class distinction at the Northeastern Sängerbund, and finally the Kaiser Prize. This chorus gave its spring concerts recently, with Theo Karle as soloist, and offered a program including the "Echo Song" of Di Lasso, sung with a part of the chorus at the opposite end of the building from the stage. It proved a sensation. Schubert's "Omnipotence" also achieved fine success, Mr. Karle singing the obligato.

For next season a fine pipe organ will be installed in the First Presbyterian Church and frequent public recitals given on it.

So much for the bright side of matters musical. On the other hand, the old days of choral activity seem departed, with their glory and their circumstance. We have had no big eisteddfods of later years with their all-day sessions and their great choruses. The big 300-voiced chorus that gave the "Messiah" three years ago with such splendor of achievement has not maintained itself, nor have most of the other choral bodies been continued. W. E. W.

NOTED ARTISTS ENGAGED FOR ST. LOUIS'S OPERA

"Aida" Performances to Open Outdoor Festival on Occasion of Ad Men's Convention

ST. LOUIS, May 10.—At a meeting held yesterday by the Executive Board of the St. Louis Grand Opera Committee formal announcement was made of the plans and artists for the immense music festival which will start here on June 9 with a twofold purpose. The first is the dedication of the mammoth open-air theater now being constructed and the second the opening of the Ad Men's Convention. It has been formally decided to inaugurate this festival with a series of performances of "Aida," under the joint auspices of the Convention Board and the Grand Opera Committee. There will perhaps be three performances. Combined with this will be two large Festival orchestral concerts by an orchestra of 120 men under the directorship of Ernest Knoch. The artists engaged are:

Sopranos—Marie Rappold, Marie Sundelius, Francesca Peralte; mezzo-sopranos—Cyrena Van Gordon, Margaret Jarman; tenors—Manuel Salazar, Forest Lamont, Armando Finzi; baritones—Louis Kreidler, and one other to be announced; basses—Virgilio Lazzari, Constantin Nicolay, Carl Cochems; conductors—Fulgenzio Guerrieri, Ernst Knoch; premier danseur and ballet mistress—Zanini Bonfiglio; stage director—Armando F. Agnini.

The open-air theater will be owned by the city, and it is planned to give some sort of a festival there each spring.

Mr. Knoch has been in the city several weeks recruiting and drilling the chorus, which now has reached a figure considerably over 300. Says Mr. Knoch: "Besides the music of 'Aida' I am also working on some large choruses which I will use in connection with the Festival concerts which I will conduct. In these we will have the assistance of many of the artists and they will also take place in the open-air auditorium."

Fulgenzio Guerrieri will direct the

"Aida" performances and Mr. Knoch will have full charge of the orchestral performances. Guy Golterman, the local attorney, is responsible for the undertaking and he is being assisted by Nelson Cunleff, Park Commissioner, who is directing the work of erecting the theater. H. W. C.

Bangor Singers in Gilbert and Sullivan Operetta

BANGOR, ME., May 6.—A successful revival of Gilbert and Sullivan's "H. M. S. Pinafore" was given for the fourth time in this city for the benefit of the Tuberculosis Fund by local talent, in the City Hall, on Saturday afternoon and evening before a moderate sized audience. Prominent members of the younger social set, students from the University of Maine and the College of Law, together with a chorus of forty, completed the cast. Pullen's Orchestra of eleven pieces, conducted by Adelbert W. Sprague, accompanied. Mrs. Frank L. Tuck was at the piano. The parts were well chosen and on the whole it was well enacted. The soloists won individual successes, the cast including James D. Maxwell, Wilbur S. Cochrane, James B. Watson, George F. Eaton, Ralph Mills, Stanley Warren, Elizabeth K. Thaxter, Helen M. Day, Ruth E. Brown. The success of the event was largely due to Mrs. Frank L. Tuck, assisted by her daughter, Teresa Tuck, who had the entire production in charge as well as the training of the soloists and chorus. The work was staged under the direction of George I. Mansur. Its performance marked the close of Bangor's season. J. L. B.

Frederic Hoffman, baritone, who has been heard before in New York, in songs sung to his own accompaniment on the lute, will give a recital in the Waldorf-Astoria on Monday evening, May 21. His program will include works in French, German and English, and will be confined chiefly to folk songs. Mr. Hoffman will be assisted by Harold O. Smith at the piano and Enrico Leide, 'cellist.

DAMROSCH IN THREE DENVER CONCERTS

Zimbalist and Merle Alcock Assist Orchestra with Gratifying Results

DENVER, May 7.—Walter Damrosch and his orchestral forces gave a series of three performances at the Auditorium on Saturday and Sunday, under management of R. Cavallo. Efrem Zimbalist and Merle Alcock were the soloists, and, as an impromptu feature, Mme. Alma Gluck-Zimbalist, who joined her husband here, sang "The Star-Spangled Banner" at the opening of last night's concert, her appearance being by courtesy of Robert Slack, who has her booked for a recital here next October.

Mr. Damrosch presented three programs of admirable variety, balance and unhackneyed material. The Damrosch standard of orchestral performance is now so well known that comment upon it is almost superfluous. His forces this season consisted of about seventy performers. The brasses lacked sonority and the French horns occasionally "spluttered" (in the language of a layman whose comments I overheard); otherwise the playing body seemed to average a high individual efficiency.

Mr. Zimbalist was featured in each of the three programs, playing the Paganini D Major Concerto, the Gounod-Wieniawski "Faust" Fantasy and the Bruch G Minor Concerto. His tone was always pure and true to pitch, and he overcame technical difficulties with uncanny ease and fluency. He was received with unbounded enthusiasm.

Merle Alcock's rich contralto voice, heard in Denver for the first time, won her instant admiration. She sang the "Gloconda" aria beautifully, and was also heard in Mr. Damrosch's attractive Prologue from "Iphigenia in Aulis."

The patronage of the Damrosch concerts was not equal to that of last season, as a result of stormy weather and the diversion of the public mind to matters of war.

Alexander Saslavsky, whose appearance as concertmeister of the New York Symphony Orchestra was greeted by hearty applause from his many Denver friends, again announces a series of summer concerts of chamber music here, assisted by May Mukle, 'cellist, and Alfred DeVoto, pianist. Six concerts will be given at the Brown Palace Hotel on Friday mornings, beginning on June 29. J. C. W.

GATTI-CASAZZA'S POLICY

A Defense of His Attitude Toward American Art and Artists

[From the New York Evening Sun]

Probably no head of a great theatrical institution courts the limelight less than Mr. Gatti-Casazza, general manager of the Metropolitan Opera. Which doubtless explains why he has made no reply to some well intentioned comments which have appeared in print regarding the wisdom of increasing the number of American names in his list of operatic artists.

To begin with, simple justice demands recognition of the fact that, besides having produced during his régime five American operas, he has during the same period engaged more American singers than any of his predecessors. If some of them have not fully realized their early promise and have proved their value to be greater as concert singers than as operatic artists, it is not his fault.

If some other American singers, taking advantage of the "nationalist" movement, make financial demands that prove impossible, and hence unreasonable, it is still less his fault if their names do not appear on his roster. After all, even an art institution like the Metropolitan must collapse if not run on business principles.

Furthermore, it is hardly fair to prejudge Mr. Gatti-Casazza's policy until he has completed his engagements for the forthcoming season. He is not go-

NEW BEDFORD HAS AN ENTHUSIASTIC COMMUNITY CHORUS OF 250 MEMBERS



The Community Chorus of New Bedford, Mass. Inset on Left: Rudolph Godreau, Conductor of Le Cercle Gounod; Wilfred Alcock, Treasurer, and Julia Kroeber, Accompanist. Inset on Right, Mr. Godreau

NEW BEDFORD, MASS., May 12.—

'Way up in the north end of our city there was started in 1914 an enthusiastic choral movement among the French people, headed by Rudolph Godreau, and, at the close of the season, the first public appearance was made by only twelve members. Such interest was aroused that the conductor asked each member to bring a friend and "help swell the chorus." The result was that the members brought more than one friend, for when the next concert was given there was a chorus of fifty! "The Chimes of Normandy" and selections from "Romeo and Juliet" were given and several little French choruses unaccompanied. On May 5, 1915, another musicale was given by members of the chorus. On Oct. 12, 1915, a concert was given in the High School Auditorium and Paul Dufault, the famous singer, and Hans Ebell, the noted Russian pianist,

were soloists. It is needless to say that the success of Le Cercle Gounod was assured from that evening.

In December, 1916, "The Crusaders," by Gade, was given with the aid of an orchestra of fifty pieces. Reed Miller, Oscar Seagle and Mrs. Edith Drescott Woodcock (of our own city) were the soloists. In February, 1917, Coleridge-Taylor's "Hiawatha's Wedding Feast" was sung, with Olive Kline and Evan Williams as soloists. On the 27th of this month, the last concert of the season will be given, with Christine Miller and Irma Seydel as soloists. Miss Seydel will play the Bruch Concerto, accompanied by the orchestra, and the "Black Knight," by Elgar, will be given by the chorus with orchestral accompaniment. Next season it is hoped that five concerts will be given—three choral and two orchestral.

The choral movement in New Bedford is subdivided. In Le Cercle Gounod proper, composed of 150 voices, there is the original chorus of trained, finished and more advanced singers. Ability to

read music is necessary for membership.

But for the Community Chorus proper everybody with any love at all for singing is invited. Easier work is taken here—the old, familiar songs, national hymns, etc. There are approximately 250 voices in this chorus.

Within the last few weeks the Girl Scouts have organized, and two or three hundred are being trained, under Mr. Godreau's direction, in the singing of national hymns, etc. Later these girls will be taken into Le Cercle Gounod Chorus.

And this ends the first season. To enlarge a chorus, to pick musicians and form an orchestra of fifty pieces, to take up so many forms of Community Music has been Mr. Godreau's work this winter. It is needless to say that his services are greatly appreciated by the community.

It is Mr. Godreau's wish that the summer months will bring forth Song and Light Festivals such as were given in the larger cities last season.

AGNES G. HAYE.

ing to Europe as usual, but will remain in America. So that he is under no pressure to announce his plans for several weeks to come.

Charles Harrison Under Winton & Livingston Direction

Announcement has been made that Winton & Livingston, Inc., will have the exclusive direction of Charles Harrison's concert activities during the coming season. Mr. Harrison has won prominence within the last two or three seasons in this country through his concert and recital work and through the great number of phonograph records which he has made. Mr. Harrison was engaged to make this spring's tour with the Minne-

apolis Symphony Orchestra, but, following his last concert tour, made in March through the Southwest, he suffered a physical breakdown and was forced to cancel the first five weeks of the orchestral tour. He was able to join the Minneapolis Orchestra at Dubuque, Iowa, on May 10, however, and will complete the remaining part of the tour—four weeks—appearing as soloist in Iowa, Indiana, Michigan, Wisconsin and Minnesota cities.

Syracuse Singers in Successful Concert

SYRACUSE, N. Y., May 10.—The Women's Glee Club, under the direction of Belle Louise Brewster, gave at the Regent Theater one of the most successful concerts of the season. Noreen Cav-

anaugh and Matilda Saunders sang "It Was a Lover and His Lass" charmingly. Another delightful number, sung by the chorus, was "Daisy Songs," composed for the Glee Club by Harry L. Vibbard and dedicated to Miss Brewster. Other features were a scene from Act II of "Madama Butterfly," presented by Louise Boedtker as *Butterfly* and Evelyn Payne as *Suzuki*, and "Anitra's Dance" from the "Peer Gynt" Suite, danced by Dorothea Doyle. L. V. K.

Loretta del Valle, the soprano, has been engaged as the first vocal soloist to appear with the Chicago Orchestra for the opening night of the National Music Show at the Coliseum in Chicago on May 19.

CHRISTINE MILLER

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

MEZZO CONTRALTO

MASON & HAMLIN PIANO

ERNEST BLOCH TO TEACH COMPOSITION IN NEW YORK

Swiss Composer Joins Faculty of David Mannes Music School and Hopes to Become an American Citizen—His Enthusiasm for Teaching

THE unequivocal success that attended the recent New York concert of Ernest Bloch's compositions cemented that richly talented Swiss composer's determination to remain in this country. Here there have been bestowed on him sympathy, discernment, appreciation, opportunity, enthusiastic recognition—in the order named. He could ask no more; nor does he. Europe eyed him askance, because, forsooth, he was true to himself and to his idol, music; because he scorned bitterly, openly, insincerity in artist and man; because his creations flouted formulae and struck hard at the cerebral gymnasts, the makers of precious, inanimate mosaics. He came to New York last August virtually unknown and unbefriended. At that time *MUSICAL AMERICA* published a comprehensive interview with Mr. Bloch—the first extensive and intimate consideration of the man to be published in this country. To recount his many experiences, his genuine tribulations, in these intervening months would consume many a column. Mr. Bloch himself has forgotten the dismal pages of his history in America, hugging to him the brighter episodes.

Ernest Bloch has now decided to remain in New York and will devote the coming year to composing and to teaching at the David Mannes Music School. "There (at the Mannes School) I shall be absolutely unfettered, at full liberty to put my pedagogical ideas into practice," he said to the writer. "Mr. Mannes has been more than kind in the matter; he has arranged things so that my duties at the school will neither interfere with my work nor hamper me personally. I shall teach composition—a thing which I thoroughly enjoy doing—

and shall deliver courses of lectures on various aesthetic subjects. Being convinced that there is much promising material in America, I am naturally eager to take up my work at the school. Teaching will be no strange experience for me, for I did considerable of it in Switzerland. In Geneva, at the conservatory, I delivered over 100 lectures.

"With set systems I have very little patience. Teaching is a warm, living thing, and, like all living things—like nature, like music—it is governed by immutable logic. How to find that logic, how to apply it, once found? These are questions! There are laws, universal laws, that govern all. In Bach they can be found, consummately exemplified; and in all that has been touched by masters. There is but one best way and that to me means the logical way.

"If I fail to yield my whole self with my teaching, if I begrudge some particle of what I have to give, or if I allow mental lassitude to come between my pupils and myself—when these or any one of these things happen, the work is dead, useless. He who has no taste for teaching ought never to attempt it. For some it is a joy; for others a torture. But it can scarcely fall between these extremes, and surely not if one is conscientious in the matter.

"With Flaubert I believe in the immense importance of form," went on Mr. Bloch. "Order, symmetry, logic: indispensable qualities, if a thing is to be worth while. They must be incorporated with one's work, the skeleton of steel upon which all depends. In creative work, and that includes interpreting and teaching, they mean—growth. Foundation, first story, second, third, cornice, roof: that is how buildings are made. So, too, is the student reared sanely. The wise laws of the classicists—firm as rock—form the foundation. But, as I remarked before, if I withhold the best

I possess or fail to strike fire from my pupils, it will inevitably tell in the results.

"To America I am deeply indebted and profoundly grateful for the generous hand it readily extended to me. Friendship and understanding are sweet to one who would create; indeed, they are finer and keener spurs than adversity or resolve. I am hoping to become a citizen of this country and am awaiting the termination of the war so that I may return to Switzerland in order to close up my affairs there and bring to America my wife and children."

B. R.

BOSTONIANS SING ELGAR WORK

Gregorian Society Presents "Dream of Gerontius"

BOSTON, MASS., May 7.—The Gregorian Society, James M. McLaughlin, conductor, a body of singers assembled from the various choirs of the Roman Catholic churches in this city, gave its second annual concert last evening in Symphony Hall, presenting "The Dream of Gerontius," poem by Cardinal Newman and music by Sir Edward Elgar, with a group of players from the Boston Symphony Orchestra accompanying. Walter J. Kugler was at the organ.

The assisting soloists were Nora Burns, mezzo-soprano; George Hamlin, tenor, and William H. O'Brien, baritone. The chorus work was praiseworthy as to quality and volume of tone, but somewhat marred by ragged attack. Of the solo singers first honors went to Miss Burns. She possesses a mezzo voice of fine quality and extensive compass and sang with authority. Mr. O'Brien in resonant voice gave the declamatory passages of the *High Priest* with convincing and telling effect. The audience was large and appreciative.

W. H. L.

Hugo Boucek to Manage Evelyn Starr

Evelyn Starr, the young Canadian violinist, is now under the management of Hugo Boucek, 30 West Thirty-sixth Street, New York. Miss Starr has appeared with success recently as soloist with the Russian Symphony Orchestra at Carnegie Hall, with the Sousa Band at the Hippodrome, the Philadelphia Orchestra at Philadelphia, the Toronto Symphony Orchestra at Toronto and the Mozart Society of New York.

NEW ORLEANS WELCOMES ST. LOUIS SYMPHONY

Lillia Snelling and Arthur Hackett Win Praise in Solo Offerings—Inspiring Meeting of State Music Teachers

NEW ORLEANS, LA., May 10.—As the last important concert of this season, the St. Louis Symphony Orchestra, under the leadership of Max Zach, gave an excellent account of itself in a concert at the Athenæum on Monday evening, April 30. A well balanced program, comprising works of Beethoven, Tchaikowsky and Rimsky-Korsakoff, was presented in authoritative style by Mr. Zach and his players. The soloists were Arthur Hackett, tenor, and Lillia Snelling, contralto, who came in for a merited share of appreciation. Mr. Hackett was especially well received and was called on for several encores. Owing to the lateness of the season, the attendance was not as good as it should have been. The concert was given under the local management of Harry B. Loeb.

The Louisiana music teachers' annual meeting was held here last week, its several sessions being devoted to lectures and discussions of music from the scientific as well as the practical standpoint. The teachers were entertained on Friday by an elaborate program of vocal and instrumental numbers by the school children of this city. A reception was given in honor of the visiting teachers at the Grunewald Hotel.

The New Orleans Symphony-Violin Quartet and Orchestra, under the leadership of Professor Schrenk, gave their annual recital and concert Tuesday evening in the Tulane Theater, which was filled with relatives and friends of the pupils. A very interesting program was given.

D. B. F.

Alma Voedisch to Manage Many Notable Artists This Season

Among the artists who are to appear during the coming season under the exclusive management of Alma Voedisch are Yvonne de Tréville, Theodore Spiering, Marie Morrissey and Henri Scott. Mme. Voedisch has also completed arrangements for exclusive territory on the "Operalogues" being presented by Havrah Hubbard and Claude Gotthelf

ANNA FITZIU



Anna Fitziu as "Tosca"

Made an extraordinary success at her first appearance with the Bracale Opera Company in Havana and she was re-engaged to sing important leading rôles at other performances of the Opera Company in Havana and cities of the West Indies. She has just closed her season there, and is returning to the United States to fill a large number of concert dates. The following are a few of the press opinions of her appearance at San Juan, Porto Rico, where she appeared with the Bracale Opera Company:

The beautiful and noted soprano, Anna Fitziu, who scored many successes in "Goyescas" at the Metropolitan Opera, New York, made her debut here last night in the role of Floria Tosca. Miss Fitziu gave a superb interpretation of this role with her marvelous voice of extensive range and pleasing quality, also displaying purest bel canto. Her voice is even and easy from the lowest note to the highest, and it is warm and harmonious throughout. She was warmly applauded after the prayer, "Vissi d'arte," and at the end of the second and third acts.—*Heraldo de las Antillas*.

Anna Fitziu made her debut here in the role of Tosca, displaying her young and imposing personality, her extremely beautiful voice of surprising volume, resounding timbre and sweetness, as well as interpretative ability, to advantage. This artistic and complete singer has gained the enthusiastic applause of the whole public. Last night she sang with dramatic perfection and acted the finale of the second act in an inimitable way.—*El Tiempo*.

Anna Fitziu, who possesses a stupendous, harmonious and sweet voice, sang "Tosca" last night. It was a memorable night for the Municipal Theater. We are sorry that we cannot give enough space to talk about this beautiful artist, because of lack of time for this number of the paper, but we promise to give an extensive review of this splendid artist's work in the next number and also a full description of the wonderful impression she made in San Juan.—*Pica Pica*.

It is difficult to decide how to speak about this beautiful and imposing soprano, Anna Fitziu. We haven't any adjectives to explain the excellence of her voice—sweet, pure, suggestive, facile, artistic and incomparable. The public applauded her thunderously. As to voice, she is superb; and as an artist, insuperable, and she dresses the role of Tosca exquisitely.—*La Democracia*.

Management

R. E. JOHNSTON

1451 Broadway, New York

CARUSO DEPARTS ON NEUTRAL SHIP FOR HIS \$200,000 SEASON AT BUENOS AYRES

LIFE was just one tour after another for Enrico Caruso last week, for after arriving in New York on Sunday from his series of concerts in the Middle West the famous tenor departed Thursday afternoon upon a voyage to South America, where he is to sing at Buenos Ayres in the opera season of the Colon Theater. Caruso took "Safety First" as his motto for the trip, as he embarked upon the only neutral liner sailing for South American ports, the Saga, which flies the Swedish flag. (The German U-boats have so far spared Swedish vessels, and, in addition, no raiders have been reported recently off the South American coast.)

To make safety all the more sure, Caruso had provided himself with a new kind of life-saver, by means of which he will be able to float upon the waves in a sitting position!

In case Atlantic travel appears to be too dangerous at the time of his return in October Caruso will return to America by way of the Pacific, by steamer from Valparaiso to San Francisco. Said the tenor: "I shall not go to Italy this year. And when in South America I shall only be thinking of the day when I shall start back for New York. It is far pleasanter to stay here."

Opera Notables at Pier

Many of Caruso's operatic associates were at the dock to bid him "Au revoir!" From the Metropolitan there were Giulio Gatti-Casazza, Mr. and Mrs. Gennaro Papi, Mr. and Mrs. F. C. Coppicus, Mr. and Mrs. Otto Weil, William J. Guard, Richard Barthelemy, his accompanist, and others. Mr. and Mrs. Enrico Scognimiglio and many other friends waited until the steamship left her pier, two hours later than the time announced, to wave a final farewell.

Almost all those who came to see him off—men as well as women—were given a fervent Latin good-bye kiss. Among those who bade the singer farewell was Anna Case, of the Metropolitan, who had been kissed by Marshal Joffre, on the previous night, when she sang for him at the home of Henry C. Frick. Before having the process repeated she pinned a bouquet of red, white and blue flowers presented to her at the Frick home in the lapel of the tenor's coat.

Flowers, notes of well wishes for a good voyage, photographers, messengers in uniform with telegrams and admiring friends were everywhere. Every one inspected the full sized bathtub which the tenor had had installed at his own expense in an extra stateroom which he engaged. Among the gifts of flowers was a floral horseshoe five feet high.

\$6,666 for a Performance

Caruso will disembark from the Saga at Santos, Brazil, where he will take a smaller steamer for Buenos Ayres. It is reported that he will receive \$200,000 for the season at the Colon, or \$6,666 for each performance.

Another Metropolitan opera favorite also sailed on the Saga, Mme. Maria Barrientos, the Spanish coloratura. She will sing in Buenos Ayres for seventeen performances and then cross to Spain for fifteen appearances. Mme. Barrientos

will return to the Metropolitan in January, 1918. Her twelve-year-old son, George, and her mother, Mme. Esperanza Barrientos, and a governess and maids were in her party.

Musical Bureau. Escorted by F. C. Coppicus of the Metropolitan Opera Company, his manager; Richard Barthelemy, pianist-composer, his accompanist; Mrs. Coppicus and Richard Herndon, he left



Enrico Caruso Serenaded by the Sixth Ohio Infantry Band During His Stay in Toledo on His Concert Tour. "Caruso's Double," One of the Soldiers of the Regiment, Stands to the Right of the Tenor

A little story of Caruso's sailing is told by the New York Herald, which states that he telephoned a friend in the Herald office to find out if he could return from South America by way of the Pacific.

When the tenor got the newspaper office on the telephone some wires were crossed.

"Please get off the wire," said a woman impatiently.

"Please get off the wire yourself," said the singer. "I'm Caruso and I am talking to Greeley 6000."

"Oh, you're Caruso," came the feminine voice more pleasantly. "Then sing me a little song and perhaps I'll change my mind."

"All right," said the tenor, and he hummed for her the opening bars of a familiar Italian song.

"Thank you," said the woman. "I'm glad to have met you." And she got off the wire.

Return From Concert Tour

Caruso had arrived in New York the previous Sunday morning with his party that had accompanied him on his first American concert tour in a decade. After his arrival he went immediately to his apartments at the Hotel Knickerbocker, where he made preparations for his departure for Buenos Ayres.

Mr. Caruso's tour comprised concerts in Cincinnati, Toledo and Pittsburgh under the direction of the Metropolitan

Atlanta April 30 to open in Cincinnati on May 1 with the Cincinnati Symphony Orchestra, which had been engaged for the tour. Governor Cox of Ohio and audience of 4000 joined him in singing the "Star-Spangled Banner" after the concert.

OMAHA SAMPLES CIVIC MUSIC—AND LIKES IT

Community Singing Is a Feature at the Mendelssohn Choir's Concert, Under Director Kelly

OMAHA, NEB., May 9.—The Mendelssohn Choir, Thomas Kelly, conductor, gave the last concert of its ninth season yesterday evening before a large audience in the Boyd Theater. The program, which was of a rather light nature, was sung a cappella and gave Omaha its first taste of community singing. The men's voices were heard in "Mother o' Mine," Burleigh; "The Fairy Lullaby," Mrs. Beach, was exquisitely given by the women. The choir was never in better form and supplied eloquent proof of the high value of the leadership of Mr. Kelly.

Isaac Van Grove, pianist, disclosed in two groups of modern compositions a clean technique and much delicacy. Notwithstanding our faith in Thomas Kelly's ability to make even stones sing, some

On Thursday he sang in Toledo, where 5500 persons, his largest concert audience, heard him and gave him an ovation, to which he responded with nine encores. The Sixth Ohio Infantry Band saluted him at his departure.

In Pittsburgh on Saturday he sang to a capacity audience of 4000. The tenor's program included three of his best known arias, "O, Paradiso," "Una furtiva lagrima" and the Lament from "Pagliacci."

When Caruso sang in Toledo he was

serenaded by the Sixth Ohio Infantry Band with the "Star-Spangled Banner" and the Italian National anthem. Caruso responded with a salute to the flag. An amusing part of the event was the discovery by Caruso of his double in one of the soldiers of the regiment.

of us (knowing also the confirmed retirement of our public) anticipated something of a fiasco on the part of the auditors when asked to raise their voices in familiar songs. Greatly to our delighted surprise the audience responded splendidly. About half of the Mendelssohn Choir quietly mingled with the audience and Mr. Van Grove (who has been Mr. Kelly's aide in community work in Chicago) played the piano; then Mr. Kelly assumed his double rôle of wit and dictator and one simply couldn't help singing. E. L. W.

Canadian City Welcomes George Harris in May Festival

George Harris, Jr., sang the title rôle in "Judas Maccabaeus" with the Musical Art Society of London, Ont., at its first May Festival on May 1 and 2. His good musicianship, fine voice and dramatic ability combined to make his performance one which was accorded the warm approval of the large audience that filled the Princess Winter Garden. At the Wednesday matinée Mr. Harris was the soloist with the Russian Symphony Orchestra and the school children's chorus. With the latter he sang the tenor part in "The Slave's Dream" and also was heard in a group of songs which included several of the Kentucky "Lonesome Tunes." His hearers received him with marked favor.

ALBERT DOWNING

Canadian Tenor
CONCERT—ORATORIO—RECITAL
Soloist with Niagara Falls, N. Y., Choral Society,
"Judas Maccabaeus"; Peterborough Choral
Society, "Messiah," Etc.
ADDRESS - TORONTO, CANADA

ARNOLDE STEPHENSON

Mezzo-Soprano
SEASON 1916-17
Management: M. H. HANSON
437 FIFTH AVENUE NEW YORK

Max Smith says in the New York "American" Jan. 20:—"The most talented and interesting young pianist introduced to Americans in recent years."

MISCHA LEVITZKI

Tour 1917-1918 Now Booking

THE RUSSIAN
PIANIST

BALDWIN PIANO USED

Management:
DANIEL MAYER
Times Building
New York

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 501 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 501 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 501 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 501 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Farnsworth Wright,
Correspondent

PHILADELPHIA OFFICE:
M. B. SWAAB, Manager
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Press"
Correspondent

BOSTON OFFICE:
Wendell H. Luce, Manager
Room 1011, 120 Boylston Street
Telephone 570 Beach
Henry L. Gideon
218 Tremont St., Correspondent

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse
of the Cincinnati "Times Star"
1542 St. Leger Place

SAN FRANCISCO:
Thomas Nunan
San Francisco "Examiner"

AUSTIN, Tex., Mrs. Charles E.
Norton, 304 E. 14th St.

ALBANY, N. Y., W. A. Hoffman,
6 Oak St.

ATLANTA, Ga., Linton K.
Starr, Atlanta "Journal"

BALTIMORE, Md., Franz C.
Bornschein, 708 East 20th St.

BANGOR, Me., June L. Bright,
765 Hammond St.

BIRMINGHAM, Ala., Mrs. Alice
Chalfoux, 1631 Avenue L.

BROOKLYN, N. Y., George C.
Turner, 4 West 29th St., Man-
hattan

BUFFALO, N. Y., Mrs. Frances
H. Humphrey, 190 Allen St.

CHARLESTON, S. C., Thos. P.
Lesane, 17 Logan St.

CHATTANOOGA, Tenn., How-
ard L. Smith, 3 Island Ave.,
North Chattanooga

CLEVELAND, O., Mrs. Alice
Bradley, 2081 East 36th St.

COLUMBUS, O., Mrs. Ella May
Smith, 60 Jefferson Ave.

DALLAS, Tex., Earle D. Beh-
rends, 4943 Victor St. 'Phone
H 52

DAVENPORT, Ia., Lewis B.
Canterbury, 2507 Fulton Ave.

DAYTON, O., A. Earl Stumpf,
305 Maple St.

DENVER, Col., John C. Wil-
cox, Wolfe Hall

DES MOINES, Ia., George F.
Ogden, University Place

DETROIT, Mich., Dr. Earl C.
Barkley, 703 Gas Office Bldg.

DUBUQUE, Ia., R. F. Otto,
Conservatory of Music

DULUTH, Minn., Mrs. George
Richard, 212 S. 16th St.

ERIE, Pa., Eva McCoy, 111 West
7th St.

FORT WORTH, Tex., W. J.
Marsh, P. O. Box 1004.

GALVESTON, Tex., Vera D.
Ellis, 519-15th St.

GRAND RAPIDS, Mich., Eva
Hemmingway, 65-66 Powers
Theater

HARTFORD, Conn., Thomas
E. Couch, 315 Conn. Mutual
Bldg.

HOUSTON, Tex., Mrs. Willie
Hutcheson, No. 40, The Ros-
sonian

INDIANAPOLIS, Ind., Pauline
Schellachmidt, 1220 N. Ala-
bama St.

KANSAS CITY, Mo., Sarah
Ellen Barnes, 512 Olive St.

LINCOLN, Neb., Hazel G. Kin-
scella, 2721 R. St.

LOS ANGELES, Cal., W. F.
Gates, 1466 West 49th St.

LOUISVILLE, Ky., Harvey W.
Peake, New Albany, Ind.

LYNCHBURG, Va., Julian T.
T. Baber, c-o "Daily Advance"

MEMPHIS, Tenn., Mrs. Nola
Nance Oliver, 605 Glaslyn Bldg.

MILWAUKEE, Wis., Justin E.
McCarthy, c-o "Evening Wis-
consin"

HAVANA, CUBA

E. F. O'Brien, Malecon y Blanco

EUROPEAN OFFICES

PARIS

Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON

Helen Thimm
12 Nottingham Pl., London, W.

ROME

Alfredo Casella, St. Cecilia Academy

MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada 4.00
For all other foreign countries..... 5.00

New York, May 19, 1917

THE PRESENT FEAR UNFOUNDED

The intensification of the war sentiment in the course of the past few weeks seems to have cast a dark shadow athwart the prospects for next year's music season. Reports multiply of doubt, hesitation, uncertainty on the part of artists and managers; of reluctance to contract engagements, of panicky economies—in short, of plans and prospects badly disarranged or altogether subverted. There appears to prevail a belief

that the devastating maelstrom of war will rend the fabric of American musical life, that considerations of art will be minimized in the popular conscience to the point where the musician will be almost a heinous superfluity, one who, unless properly restricted and subdued, must seem an offense in the sight of everyone who feels the solemnity of the time and the sacrifices and negations incidental thereto. Hence anxiety and financial disruption are extensively threatened. Singers and players fear what the future holds in store and managers have little wish to assume potentially perilous obligations.

It is an unfortunate and a most needless state of affairs, proceeding from a misapprehension of conditions as exaggerated and extravagant as moves well-meaning folks to plant string beans on window-sills or potatoes in sandy back-yards. However much we feel the scourge of war, however many of our best and dearest we shall be obliged to immolate to a sanctified cause, we are going to need our music, even as the worst afflicted in Europe have needed it—if not for "entertainment," as we have a habit of too lightly putting it, then as sustenance, as spiritual balm, as a rod and staff to comfort us. Nothing that fortifies, that illumines and exalts should be withheld in this hour—and fear is the surest way of disorganizing such a system of distribution as regulates our musical activities. The whole thing really reduces itself to a question of patriotism in which artist and manager is equally concerned. If material sacrifices must be made, let not the artist or manager be remiss in his duty. If by stress of taxes or anything of the sort music-lovers cannot pay the artist his peace-time emolument, let him not fail them on that account. For, as we have said, music will be wanted. The first excitement of war-time may seem to contradict that fact, but the need returns intensified once the initial shock of changed conditions has passed.

Above all, thoughts of panic and disaster should forthwith be put aside, for fear is ruinous even if its basis be largely unfounded. We cannot foretell what mischance may directly or indirectly overtake individual musicians or managers as a result of the present perturbation. But we can safely prophesy that no artist or community is going to profit by inaction during the portentous days which lie before us. Just now the surest way to have a music season is to prepare for one. The present fear is defensible neither from the standpoint of expediency nor of patriotism.

WAR WORK FOR COMMUNITY MUSIC

To bring the community music movement "out of its present casual and disconnected condition into a national unity of understanding and purpose," a National Conference on Community Music will be held in New York on May 31 and June 1. Illuminating and valuable as these meetings seem destined to be, the propagators of community music do not have to wait for such a conference in order to create a firmer national unity through song. Right now there is a great need for propaganda work in the confirming of us in our patriotic purpose through the influence of music.

With the adoption by Congress of the selective conscription plan of military service, there comes a new call to community music. It will no longer suffice that American men shall be so aroused to a sense of national honor that they will enlist—we must now strengthen the stamina not only of the men who shall be drafted to the colors, but of their families to the end that all will be inspired by a spirit of self-sacrifice in their country's behalf.

The other day, when Marechal Joffre first drove up Fifth Avenue in New York between lines of wildly cheering Americans, a mother, whose son had determined to "do his bit" for the cause, exclaimed, as she reacted to the thrill of the moment: "Now I am ready to make any sacrifice for my country!" Not every town can have the inspiration of a visit from the Hero of the Marne, but every town can have—and should have at once—the unifying stimulus that may be brought about by community singing.

There are few American villages so small that they are not able to employ community music thus for patriotic purposes. Each town should have, on a smaller scale, song rallies such as that of the New York Community Chorus described in *MUSICAL AMERICA* of May 5. First attract your crowds through the music, and then give them not only the singing, but addresses that will quicken their national consciousness. These addresses should include not only those which inculcate high national ideals, but helpful talks on opportunities for service by our women as well as men—Red Cross work, food conservation and so forth.

As to the music to be sung at these "Better Americanism" rallies, it should not be limited to our patriotic airs—"The Star-Spangled Banner," "Dixie," "John Brown's Body," etc. For instance, a writer in the Open Forum of May 12 offered an example of a choral program made up of patriotic and martial music. The

Stephen C. Foster plantation melodies inculcate a devotion to country quite as surely as do songs more militaristic in mood, while a great world masterpiece like Wagner's "Pilgrims' Chorus" may serve as a battle song in a righteous cause—no matter what may be the nationality of its composer.

Whatever we sing, let us lift up our voices for the better unification of our purpose in this war. Through this union in song let our people strengthen their hearts so that they may bear themselves courageously in those dark days sure to come when the first casualty lists will tell us that America has begun to pay its toll of human life for the upholding of universal justice.

PERSONALITIES



© Bain News Service

Johannes Sembach in His New York Studio

Johannes Sembach, the Wagnerian tenor of the Metropolitan Opera Company, is taking a well-earned rest after a strenuous season of opera and concerts. At present Mr. Sembach is spending a few weeks at Far Rockaway, L. I., pursuing his favorite sport, fishing. Later he will go to Lake Bomoseen, Vt., for the summer months.

Huss—Henry Holden Huss, the New York pianist and composer, and Hildegard Hoffmann Huss, soprano, have been appearing in a number of Red Cross benefit concerts. On April 30 they were heard in New York at Rumford Hall, on May 10 in Elizabeth, N. J., and on May 12 at Aeolian Hall, New York.

Caruso—As the French envoys' procession filed past the Hotel Knickerbocker last week, a figure familiar to New Yorkers stepped into the street, raised a priceless voice in a cheer, and kissed his hand just as he has done to many a huge audience. It was Caruso.

Friedberg—Carl Friedberg has just closed his third American concert season. Mr. Friedberg has played more than thirty concerts and has been teaching a great deal during the winter. He is engaged for a large number of important concerts and orchestral appearances beginning early in October, and his first New York recital is announced for the first week in November. Mr. Friedberg will spend his summer in America among the musical colony in Maine, where a number of his artist pupils will study with him.

Sorrentino—"You can sing yourself to health," says Umberto Sorrentino, the Italian tenor, in an article written for the *Chicago Sunday Herald*. The singer describes a series of breathing exercises intended as a cure for the anæmic. These, he says, have been practiced with success by Dr. Monseles, of Florence, a noted lung specialist, and his colleague, Maestro Pieraccini, a vocal teacher. The "diaphragm massage" is especially recommended by the tenor.

Muzio—In a recent interview, Claudia Muzio, the newest Metropolitan Opera prima donna, is quoted as saying, "There are so many don'ts in the life of a singer that it is sometimes rather disheartening. To begin with, take the matter of food. So many things are forbidden to me that it has reduced itself to the few things I may eat. Then, I dare not go out. Your climate is so changeable, and I have been away for so many years that I have not yet begun to get accustomed to it. One must sacrifice everything for one's art, and I—I have to sacrifice spaghetti and fresh air. I love them both, but the former is forbidden on the days that I sing, while the latter brings in its wake dreadful colds."

POINT and COUNTERPOINT

NOT even the music critic escapes the War Tax Bill. Buried away in Section 700 of the measure is a proviso that every person admitted free "to any place" where an admission is charged must be taxed five cents each time. However, if the critic is under twelve years of age he need pay only one cent tax.

"Well, some recitals are worth five cents," is Alfredo's comment.

After Anna Case sang for Papa Joffre at H. C. Frick's mansion, the Marechal rewarded her with a kiss. We nominate Miss Case for the presidency of the Society of American Girls Who Have Been Kissed by Joffre.

A Voice Trial

[Cosmo Hamilton in the New York Evening Sun]

Into one hard indecent light
Which throws a naked glare upon a fat hand,
A spatulate fat hand,
On which one gross diamond gleams;
And on a once grand piano
Bleary and bedraggled from all too frequent use;
A table utterly devoid of polish
Round which four small gods are seated
(With chins that bubble over highish collars),
Cigars between their golden teeth,—
And on a wide circle of bare and dusty stage
On which a hundred feet of seated women can
be seen,
Some neat and shining, others worn and down
at heel,—
A young and terror-stricken girl appears,
Holding a song between her trembling fingers,
To stand before the judgment seat
And sing!

An instructor in one of the colored schools in Mobile asked her pupils one day who Nero was. A little darky held up his hand.

"Do you, Arthur, know who Nero was?"

"Yessum; he's the one we sing about in our Sunday school."

"What is the song?"

"Nero, My God, to Thee."

Why Piano Tuners Go Insane

"Does my piano need tuning? It was tuned only two years ago."

"What make of piano is best?"

"Does it hurt to let the children pound on the piano?"

"Are any modern pianos as good as the old squares?"

"Do you ever get tired of tuning pianos?"

"How often does a piano need tuning?"—
B. L. T. in Chicago Tribune.

We were trying candidates for a stenographer's job, and as a test we read part of a notice of a Hofmann program for the Polish relief—the works being entirely by Chopin.

The sentence telling of the latter fact, as typed by the young person, ran thus:

In view of this, it was peculiarly fitting that the program should have been reserved especially for the show fans.

* * *

The Worm Turns

[From the Pacific Coast Musician]

Soon it may be necessary for artists to announce themselves as "Soloists to the accompaniment of So-and-So," now that Kreisler has set the style of metamorphosing himself into a piano accompanist. Frank La Forge is advertising himself as former accompanist to Gadski and Alda; if he attains much more fame Alda will have to say, "For four years singer to La Forge's accompaniments." Warlich can announce himself as, "For so many concerts soloist to the accompaniments of Fritz Kreisler."

* * *

Dear P. and C.:

In K. S. C.'s story about the Newark festival he appears to be surprised that the car conductors of Newark were actually discussing Lucy Gates's singing. That's nothing. Frequently I hear them talk about symphonies, b-flat horns and things. You see, they have a brass band of their own. By the way, when is a conductor not a conductor? Give it up? When he plays in the band.

ROBERT TREAT, JR.

Newark, N. J.

* * *

"Are you fond of grand opera?"
"Yes," replied Mr. Cumrox. "Next to the cheering at ball game the noise a good chorus can make is about the most inspiring thing I know of."—Washington Star.

* * *

Frog-Catching in Oratorio

[Philadelphia Notice of "Israel in Egypt"]

Christine Miller's velvety tones and highly artistic methods were dramatically displayed in "Their Land Brought Forth Frogs," and the simple loveliness of "Thou Shalt Bring Them In."

* * *

Overheard on the Fifth Avenue bus:
Two ladies discussing current topics. Finally the subject turned to grand opera. It had been discussed for a few minutes when one of the women noticed the Joffre decorations and interrupted to say:

"Did you see Joffre and Viviani?"

"No," answered her companion, "the last one I saw was Tristan and Isolde."

* * *

The other day Harry Gilbert's setting of Burns's "O, Were My Love Yon Lilac Fair" was sung by the Lyric Club of Newark. At the close the conductor, Arthur D. Woodruff, called upon the composer to rise from his seat and acknowledge the applause.

Two old ladies were sitting a couple of rows behind Mr. Gilbert.

"Who's that?" asked one.

"That's Robert Burns," the other replied.



The music that brings back the dreams

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS, STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

Branches in London, Hamburg and Berlin; Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world

THRONG AUDITORIUM AT CARUSO'S TOLEDO DEBUT

Tenor Appears with Kunwald Forces and Receives Big Ovation—Many Hear Paulist Choristers, Too

TOLEDO, OHIO, May 6.—The season was brought to a brilliant close at the Terminal Auditorium last Thursday evening, when Enrico Caruso made his first appearance in Toledo. More than 5000 persons crowded into the great hall, including large parties from cities within a radius of 100 miles. Caruso appeared with the Cincinnati Symphony Orchestra, and it was obviously the famous tenor that the vast audience assembled to hear. His first appearance was the signal for a great storm of applause that dwindled rapidly to silence with the first notes of "O Paradiso." After this number and the other two arias programmed, "Una Furtiva Lagrima" and "Vesta la Giubba," Caruso was given great ovations and generously sang eight encores during the evening. M. Richard Barthelemy accompanied Caruso in these encores, many of them being his own compositions. Any comment on the tenor's voice or art is superfluous here; suffice it to say that the majority of his audience were hearing him for the first time and fully appreciated the privilege.

The orchestral numbers, the "Rienzi" Overture, Wagner; Tchaikowsky's "Capriccio Italien" and Dvorak's Symphony, "From the New World," were superbly given and thoroughly enjoyed. The concert concluded with a stirring performance of "The Star-Spangled Banner."

Another capacity audience crowded the same auditorium on May 1 to hear the Paulist Choir of Chicago, Rev. William J. Finn, conductor. A fine program, including many numbers entirely new to Toledo, was given with the splendid shading and fine effects this choir is noted for. Carl Craven, tenor, and Frank Dunford, bass, were admired soloists. Mary Anderson was the efficient accompanist.

E. E. O.

Orpheus Four Delights Lynchburg Audience

LYNCHBURG, VA., May 1.—The Orpheus Four, a traveling quartet from Los Angeles, Cal., sang last Tuesday at the Christian Church. The success

of the singers is attested by the fact that they had to add many extras to their program. Their ensemble work and solo singing alike were warmly applauded, their program being adapted to the popular fancy. This male quartet will sing two concerts in Washington, D. C.; four in Philadelphia, Camden, Petersburg and Suffolk and also make records in New York and Camden.

THE TAX ON ADMISSIONS

Calls for Additional Payment of Ten Per Cent of Original Sum

The war tax levied on admissions, which goes into effect from and after June 1, provides that there shall be a tax equivalent to one cent for each ten cents or fraction thereof of the amount paid for admission to any place, to be paid by the person admitted; and a tax of five cents for each admission of each person (except in the case of a bona fide employee) admitted free to any place for admission to which a charge is made to be paid by the person so admitted. The tax on admission of children under twelve years of age shall in every case be one cent. These taxes shall not be imposed in the case of a place, the maximum charge for admission to which is five cents. No tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefit of religious or charitable institutions, societies or organizations, or admissions to agricultural fairs all the proceeds of which inure exclusively for agricultural purposes. The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations and the charges therefor.

Lately Organized Boston Chorus Demonstrates Its Progress

BOSTON, MASS., May 10.—The Boston Musical Union, George Sawyer Dunham, conductor, lately ended its first season with a concert in Jordan Hall. The society, which was incorporated in 1915 with fourteen charter members, has been working steadily to organize an efficient chorus. It has given four concerts thus far, each of which has been a success. At its last concert, on May 1, an *a cappella* number by Palestrina evoked warm admiration as sung by Mr. Dunham's forces.



Enter the Frogbird, a hybrid created by the pen of Wilma Fritschy, daughter of Walter A. Fritschy, the Kansas City manager. Salzedo, Kéfer and Barrère are the musicological specimens represented.

TAMPA'S MUSICIANS HEARD IN FESTIVAL OF RARE MERIT

Friday Morning Music Club Inaugurates Highly Successful Series
By Florida Orchestra and Singers—Three Programs Serve to
Display the Sterling Worth of City's Musical Forces—Venture
Proves Financial As Well As Artistic Triumph

TAMPA, FLA., May 11.—Music lovers of this city had an opportunity to learn for the first time just what an excellent amount of real musical talent there is in Tampa through the first musical festival ever given in this city by local artists. It was a worthy undertaking on the part of the Friday Morning Music Club, and one that was carried to a highly successful conclusion.

The Organist Who Would Better His Position

Twenty-five organists in prominent New York churches today owe their appointments to their study at the

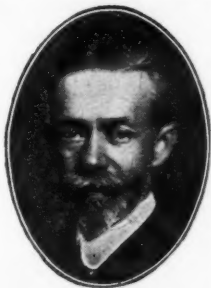
Guilmant Organ School

This unique school, which offers a faculty and facilities for study not equalled by any other similar institution in America, aids its students to secure the best available positions.

SUBJECTS TAUGHT AT THE SCHOOL

ORGAN
Harmony
Counterpoint
Orchestration
Proof-Reading of Music
Keyboard Work
Accompanying
Choir Directing
Organ Tuning
Organ Construction
Gregorian Chant
Etc., etc.

DR. WILLIAM C. CARL, Director
44 W. 12th St., New York



D U M M E R C O U R S E

June 1st
to
August 1st

Teachers
and
Students

TEACHER of SINGING

Address:
Elsie T. Cowen, 50 W. 67th St., New York

DAVID GRIFFIN is now booking dates for late October in Western Penna. and Ohio. In Philadelphia Thursday he was the assisting baritone at the Irish Music Festival in the Academy. He books from his own office in the Land Title Bldg., Phila.

HABEL RIEGELMAN
PRIMA DONNA SOPRANO

Boston-National Grand Opera Company,
1916-17
Concert—Opera—Oratorio
Address: 905 Pacific Building, San Francisco

CHARLES GILBERT

SPROSS
Address: 38 W. 129th Street, NEW YORK

PIANIST—ACCOMPANIST—COMPOSER
Latest Songs: "The Awakening"—"Lindy"—"The Merry Month of May"—"My Marjorie"—"Twas You"—"Daybreak"—"My Hero-ette."

The club solicited no subscriptions, but went into the enterprise unaided, relying on the receipts of the three nights to meet expenses. This was done, and the club now has on hand a considerable sum toward a better festival for next season.

For years the Friday Morning Club has been struggling to make music a matter of importance in Tampa. Its membership now numbers nearly 300, active and honorary, and the weekly meetings are always affairs of great delight.

There was not a single deviation from any of the numbers scheduled to be sung or played, nor were any changes made in the programs. The first evening was devoted to the presentation of an operetta entitled "The Japanese Girl," by Charles Vincent. The setting for this opera transplanted the audience to an Oriental atmosphere, and the singing and acting of the various parts were excellent. There was a fine chorus that worked well in the ensemble. About forty-five members of the club took part in this performance, and were assisted by members of a male singing club. The cast included Mrs. C. R. Park, Mrs. Floyd Miller, Adiana Morales, Mrs. E. Lyle Griffin, Estelle Bird, Melvina Burts and Esther O'Neill. The audience greatly appreciated this performance, and the work of the different principals has been highly complimented.

The second evening was given over to solo numbers, piano and vocal, and the participants in the program were as follows:

Mrs. E. L. Hart, Mrs. W. H. Ferris, Mrs. Harold Shaw, Mrs. A. D. McIlvaine, Mrs. Harold Lenfestey, Adiana Morales, Emily Bowler, Mrs. G. H. Hodgson, Mrs. B. M. Sullivan, Mrs. Carl Darnell, M. L. Price, Mabel Snively, Mrs. J. P. Shaddick, Mrs. B. E. Reese, B. E. Reese and J. P. Shaddick, Mrs. John Bull, Mamie Dawson, Mrs. W. H. Ferris and Mrs. E. H. Hart.

The program was brilliantly presented. One of the admirable piano solos of the evening was that played by Miss Snively, a pupil of Mauritz Laefson of Philadelphia. Mrs. Harold Shaw, who sang the difficult aria, "Dich Thuere Halle" from Wagner's "Tannhäuser," was accorded a recall and sang as an encore "My Star" by Rogers. Mrs. Carl Darnell was also recalled and gave "Dancing Boy" by Weatherby as an encore.

The closing program, on Thursday night, was given over almost entirely to orchestral numbers. The program was a most difficult one, and was given without a flaw, the string players being perfect in their work, while the piano accompaniments were played with fine effect. One of the features of this program was the number by Minnie Costello Dawson, president of the Friday Morning Music Club, whose brilliant playing of Mendelssohn's "Caprice Brilliant" was one of the most striking features of the festival. Miss Dawson added "Spring Dawn" Caprice by Mason. The evening program also included an aria for soprano from "Oberon" (Weber), sung by Mrs. Claud Park with orchestral accompaniment.

Violin, Mrs. G. H. Hodgson, Mrs. H. H. Young, Mrs. J. W. McGrandon, Nellie Hooper, Gladys McNulty, Mildred MacFarlane, Ruth Milton, Aurelio Adams, Christina Kreher, Richard Jackson.
Piano, Mrs. Ernest Kreher.
Viola, Mrs. C. W. Greene, Robert Nunez.
Cello, Rozello Rizau, Joseph Leubke.
Bass, Mr. Banfoy.
Flute, Mr. Grasso.
Double piano numbers, Mrs. E. Kreher, Miss Doyle Carlton, Mrs. A. D. McIlvaine, Miss Mellie Browne.

Miss Dawson, president of the club, worked heroically to achieve the success which attended the festival. For the orchestral work, Miss Kreher deserves great praise, and to Mrs. Steer Saxby belongs the credit of training the chorus. She also was a most pleasing accompanist. The list of patrons and patronesses included:

Mayor and Mrs. D. B. McKay, Mr. and Mrs. E. H. Hart, Mr. and Mrs. H. E. Adams, Mr. and Mrs. M. E. Gillett, Mr. and Mrs. M. B. MacFarlane, Mr. and Mrs. A. C. Lewis, Mr. and Mrs. E. L. Sparkman, Mr. and Mrs. W. D. Davis, Mr. and Mrs. S. L. Lowry, Sr., Mr. and Mrs. C. P. Fuller, Mr. and Mrs. C. Fred Thompson, Mr. and Mrs. Wesley Rumley, Mr. and Mrs. C. A. McKay, Mr. and Mrs. E.

D. Lambright, Mr. and Mrs. J. E. Wall, Mr. and Mrs. W. F. Himes, Mr. and Mrs. W. J. Milner, Mr. and Mrs. A. D. Whaley, Mr. and Mrs. J. T. Gunn, Mr. and Mrs. Leon Hale, Mr. and Mrs. W. A. O'Neill, Mr. and Mrs. W. P. Ramsdell, Mr. and Mrs. C. E. Webb, Mr. and Mrs. John Phillip Shaddick, Mr. and Mrs. J. A. M. Grable, Sr., Mr. and Mrs. M. M. Taylor, Mr. and Mrs. A. J. Turner, Mr. and Mrs. H. T. Lykes, Mr. and Mrs. F. D. Jackson, Mr. and Mrs. W. A. Carter, Madam Helene S. Saxby and Mesdames U. S. Bird, Kate Hobbs, W. A. Bonnacker, C. P. Ufford, J. D. Sinclair, Kate Ferris, Miss Dawson and Miss Kreher.

JOHN W. LAWES.

CANADA HONORS DORA GIBSON

London and St. Catharines Give English
Singer Enthusiastic Welcome

Dora Gibson, the English soprano who sang last fall with the Russian Symphony Orchestra in Ottawa, Montreal and Quebec, has had some recent Canadian appearances with that organization. On April 30 she appeared as soloist at the Grand Opera House, St. Catharines, Ontario, where she was given a most flattering reception after her singing of the "Air des Adieux" from Tchaikowsky's

"Jeanne d'Arc." Later in the program Miss Gibson presented a group of Russian folk-songs to the harp accompaniment of Mme. Rossini, harpist of the orchestra, and was obliged to repeat two of them.

On May 1 Miss Gibson sang the soprano part in "Judas Maccabæus" with the Musical Art Society of London, Ontario, under the leadership of A. D. Jordan. She received an ovation after each of her arias. Miss Gibson returned to New York by way of Toronto, and while there a dinner was given in her honor by Col. and Mrs. Le Grand Reed.

Give Concert for Red Cross Benefit in
New York High School

A chorus of thirty voices from the Æolian Choir of Brooklyn, N. Lindsay Norden, director, gave a concert for the benefit of the Red Cross at the High School of Commerce, New York, on May 9. The soloists were Dr. E. W. Roessler, pianist, and R. A. Lyman, baritone. The last named sang the incidental solo in Kastalsky's "God Is with Us." The High School Orchestra played three numbers by Tchaikowsky.



ORRIN Bastedo BARITONE

Recent Successes
with Public and
Critics as told in
daily papers:

"Orrin Bastedo's groups of songs included 'Vision Fugitive' . . . and it was beautifully interpreted. The 'Memento' by Tirindelli in serious mood, and 'Si Mes Vers' by Hahn gave a touch of dulcetness to the group. Mr. Bastedo followed later with his exquisite 'Sylvia' by Speaks, 'Love' by Mattei, and 'The Two Grenadiers' by Schumann with effective contrasts."—*Brooklyn Daily Eagle*.

"Orrin Bastedo showed at once that he has a splendid voice. He also has that elusive characteristic temperament and he gave to his opera numbers personality and expression. His voice is of wide range and especially sweet in the middle. His singing of 'The Two Grenadiers' was another noteworthy number. Mr. Bastedo is an artist."—*The Jersey Journal*.

"At the Beethoven Musical Mr. Bastedo displayed a voice of a beautiful rich quality, which he used with evident skill. His diction was perfect."—*Musical Courier*.

"Mr. Bastedo sings with equal facility in English, French, German and Italian."—*Trenton Times Advertiser*.

"Mr. Bastedo pleased greatly in the following well interpreted numbers."—*Musical Courier*.

"Mr. Bastedo possesses a rich, mellow baritone."—*Mt. Vernon*.

Available for Concerts and Recitals Season 1917-18

Personal address: 850 Park Ave., New York

M. J. BRINES

TENOR

CONCERT—ORATORIO
RECITAL

Soloist with

Arion Club, Milwaukee (2 times)
Philharmonic Club, Minneapolis
Harmonic, Cleveland
Irish Choral Society
American Choral Society
Minneapolis Symphony Orchestra
St. Louis Symphony Orchestra
New York Symphony Orchestra

"Mr. Brines has a well schooled, fine resonant tenor voice and the artistic notion of its use."—*NEW YORK HERALD*.

1117 East 54th Place, Chicago



VINCENT HUBBARD OF BOSTON WEDS A FELLOW ARTIST



Mrs. Vincent N. Hubbard, Pianist, of Boston

BOSTON, May 7.—Vincent N. Hubbard of this city and Margaret Kent, daughter of Pierce J. Kent of Dorchester, were married at Royalton, Vt., on April 10. Mrs. Hubbard is an accomplished pianist and accompanist and Mr. Hubbard an efficient and successful teacher of singing. He is the son and first assistant of the veteran singing teacher, Arthur J. Hubbard, from whose studio have come so many noted singers. Mr. and Mrs. Hubbard, after a short wedding trip, have returned to this city and are now making their home at the Hotel Hemenway.

CALL FOR MUSICAL PATRIOTISM

Chicagoans Urge People to Learn Our National Songs

CHICAGO, May 12.—An appeal for musical patriotism, signed by Fannie Bloomfield Zeisler and John Alden Carpenter, has been issued by the Civic Music Association of Chicago. "Our immediate duty is to our national songs," reads the appeal prepared by these two eminent musicians. "American inability to sing on public occasions has been due in the past to a lack of patriotic ardor on the part of people in general and to the lack of interest in these songs on the part of musicians. The war has stirred our emotions and we are now seeking utterance—snatching at fragments of half-learned, half-forgotten songs. It now remains for the loyal musicians to consecrate themselves to the right singing of this material. Let us learn the words with all our patriotic fervor, and the music with all our musicianship."

The letter asks help in training community choruses in all parts of the city in the correct singing from memory of "America," "Star-Spangled Banner," "Battle Hymn of the Republic," "Columbia, the Gem of the Ocean," "Dixie," "Illinois" and "Old Folks at Home."

F. W.

LUYSTER CHOIR CONCERT

Brooklyn Organization Aided by Misses Kerns, Gunn and Connor

A program of much excellence was heard at the Brooklyn Academy of Music on May 8, when the Temple Choir of 250 voices, directed by Wilbur A. Luyster, with Grace Kerns, soprano; Kathryn Platt Gunn, violinist, and Edith Mae Connor, harpist, appeared in behalf of the building fund for the new Baptist Temple. Miss Kerns, who took the place of Lucy Marsh, the latter being ill, sang with great charm "To a Messenger," by La Forge; "The Awakening," by Spross, and other numbers. The Orpheus Glee Club of Ridgewood, N. J., also conducted by Mr. Luyster, gave the "Soldiers' Chorus" from "Faust," and numbers by Huhn, Neidlinger and Spicker.

The splendid art of Kathryn Platt

Gunn was revealed in Branscombe's "Canadian Carnival," "An Old Love Tale" and Wieniawski's "Polonaise Brillante," each of which was played in masterly manner. The youthful harpist, Edith Mae Connor, was a revelation in Hasselmans's "Valse," Op. 25; Grandian's "French Song" and Pierné's "Impromptu Caprice." Much credit is due the chorus for its admirable work in its stirring offerings. The program closed with Spicker's arrangement of Schubert's "Omnipotence," Miss Kerns singing the solo. Besides Miss Branscombe, who accompanied her own songs, Bevier Smith and Maurice Garabant, pianist and organist, were heard. G. C. T.

HISTORIC OPERA HOUSE AT HONOLULU TO BE RAZED

Interesting Native History Associated with Old Structure—Presented to Island by Sugar King

SAN FRANCISCO, May 10.—The old Hawaiian Opera House, known to all musicians and theatrical people who have ever visited the Hawaiian Island, is to be torn down in order to make room for a new government building. The opera house is a time honored institution. Hawaiian royalty had boxes there before the annexation and in the period when our native San Francisco nobleman, Sir Henry Heyman, was knighted by the island king, Kalakaua I, and appointed solo violinist to his majesty.

The present building is not the original opera house, however, though it stands on the site of the first one. The first opera house at Honolulu was erected about the year 1848. It is recorded that in 1855 Edwin Booth, Laura Keane and their company, returning from Australia, played a Shakespearean season in the old opera house, camping at the rear of the theater to save expenses. That incident was related in the "Paradise of the Pacific" twenty years ago, and a recent number of that publication confirms it.

In 1881 the original opera house was demolished and a larger one was erected. Fire destroyed the second building in 1895. Then William G. Irwin, the San Francisco and Honolulu sugar king and banker, gave the present edifice to the island public, opening the opera house in November, 1896, with a grand opera season, "Il Trovatore" being the initial production. The only theater that will be left in Honolulu is the Bijou, given up largely to motion pictures. T. N.

SEATTLE AMPHIONS END YEAR

Jenny Taggart, Scotch Soprano, Soloist for Spring Concert

SEATTLE, WASH., May 9.—The annual spring concert of the Amphion Society on May 2, ending its seventh season, was one of the finest programs the organization has ever given. Alexander Myers, president, and Claude Madden, conductor, have held these offices for several years, and under their management the society has grown steadily in numbers and artistry. The fine ensemble work of the chorus was exemplified in Chadwick's "Ecce Jam Noctis" and MacDowell's "The Crusaders."

The assisting soloist was Jenny Taggart, Scotch soprano. Her voice is of a clear, sparkling quality and in the aria, "Una Voce Poco Fa" from "Il Barbiere di Siviglia," Rossini, and "Parla," Ardit, her powers were well displayed. Miss Taggart is visiting her father in Vancouver, B. C., who is a former conductor of the Glasgow Select Chorus and the Choral Union of that city.

Incidental solos were sung by Frank M. Moulton and William McAllister; the accompaniments were played by Anna Grant Dall, who has so creditably filled the trying position for three years, this time assisted by Arville Belstad at the organ, and W. R. Hedley, Arvid Bergman, violins; Hellier-Collens, viola; George Kirchner, cello, and John B. Keho, flute.

As is its usual custom, the Amphion Society repeated the program at one of the high schools, this time at Lincoln High, with Mrs. F. W. Meyers-Osborn as soloist. A. M. G.

BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and the famous Cecilian Player-Piano

HOLLAND

MICHIGAN

PHILADELPHIANS IN A STIRRING REVIVAL

"Brian Boru" Given by Operatic Society Singers Under Wassili Leps

Bureau of Musical America, 10 South Eighteenth Street, Philadelphia, May 14, 1917.

THE principal event of the week was the fortieth production of the Philadelphia Operatic Society last Thursday evening in the Metropolitan Opera House. Julian Edwards' romantic comedy opera "Brian Boru" was given a noteworthy presentation before a large audience. The operetta was first produced in New York in 1896. The story written by Stanislaus Stange is highly amusing and the music contains much melodic charm. The cast was an ideal one. It included such capable singers as Horace Hood, who gave a splendid impersonation of Brian Boru, and Emily Stokes Hagar, who made an impressive and stately Elfrida. She was in excellent voice, her duet in the second act with Mr. Hood being remarkably well done. Elsa Lyons Cook deserves especial mention for her splendid portrayal of the Irish colleen, Erina. Many of the prettiest numbers fall to her share and she sang them with admirable ease and fluency. Mary Bell Corbett, selected from the large list of talented singers of Mr. Phillips Jenkin's classes, gave a convincing performance of the *Fairy Queen*. Eva Allen Ritter proved exceptionally clever in her characterization of *Baby Malone*; Charles J. Shuttleworth scored both as a comedian and singer, and others who helped materially were Harry C. Fairleigh, Frank-

lin L. Wood, William J. Mayer, Herman J. Bub, Edward A. Davies, Joseph W. Clegg, Frank J. Barrett, Asa H. Hood, Virginia Gill and Helen Colley.

Between the first and second acts the National Anthem was effectively sung by Marie Stone Langston, who was featured in a tableau with E. Myrtle Dunn and a soldier and sailor detailed from League Island, representing the Army and Navy.

The work of the large chorus and ballet and the entire production under the efficient direction of Wassili Leps was highly praiseworthy. M. B. S.

ST. LOUIS CHILDREN SING

Public School Pupils Give Two Civic Concerts—Orchestra Club Scores

ST. LOUIS, May 10.—Community singing was given an impetus this week by two concerts, Tuesday and Friday evenings, by students of the public schools at the Cleveland High School, both concerts being conducted by E. L. Coburn, supervisor of music. An orchestra of fifteen furnished accompaniments. The grade school children, 700 in number, gave an excellent program. Both concerts brought out big audiences and enthusiasm ran high.

The final concert of the St. Louis Orchestra, under Frank Gecks, was given at the Central High School Auditorium on Thursday night with Mrs. Virginia Yeakle-Rizer, soprano, as soloist. The orchestra showed much progress. Mozart's G Minor Symphony was given in good style and Cherubini's Overture, "The Water Carrier," also brought much applause. Mrs. Rizer was best liked in her group of English songs, which she sang in approved fashion, exhibiting a voice of fine attainments.

Friday evening at the Principia School, Ralph S. Brainerd of Pasadena, Cal., gave a fine piano recital, his principal numbers being Schumann's "Carnaval" and a group of Beethoven and Chopin numbers. He showed much talent. H. W. C.

FRANCIS
TENOR
FLORENCE EASTON.
SOPRANO

MACLENNAN

COVENT GARDEN LONDON
ROYAL OPERA BERLIN
CHICAGO OPERA CHICAGO
Opera, Concert, Duet Recital
Management: DANIEL MAYER, Times Bldg., N. Y.
Private Address: 29—5th Ave., Port Washington, L. I., N. Y.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Brotherhood in Music

To the Editor of MUSICAL AMERICA:

Don't you think it would be a good idea in these troublous times, when the war excitement and the inflamed passions are apt to run away with all the common sense a man has, to admonish your readers through an editorial on the art of Brotherhood in Music?

There are many, many phases of this Art (I say Art instead of Religion), but the most pertinent one just now is that phase which makes for an harmonious appreciation, sympathy and relationship of the great music and musicians of all nations, irrespective of existing political, economic and world differences.

We have seen an unfortunate exhibition of foolish discrimination holding forth in musical circles of one European country for another the past year, which I am glad to say is expending itself gradually. Surely every level-headed American musician has learned something from these European "discriminations," due to intense national (though misplaced) sentiments. The strongest English musical leaders and the strongest Teutonic musical leaders are now seeing the folly of their mixing art with a perverted idea of patriotism and are doing their utmost to maintain a perfect balance in the question.

I am a son of the American Revolution and I hope a loyal American citizen, but I shall carefully keep my Brotherhood ideas as related to the great music and the great musicians of our realm separate from my ideas of patriotism. If this is not granted me, then great is my disappointment in the breadth and sanity of American institutions.

It may be that no American follower of music has even contemplated a foolish boycott of so-called "enemy music" and "enemy musicians." It may be, too, that the fraternity, generally speaking, will exercise nothing but the kindest feelings for all musical and artistic endeavors past and present that are irrevocably linked with "the foe." If this be true, then will the followers of the "divine art" rise above ignorance and misguided ideals.

Anything you can say upon this subject will be greatly appreciated by

Yours for brotherhood,
CHARLES WAKEFIELD CADMAN.

Los Angeles, Cal., May 9, 1917.

Mr. Aldrich and American Talent

To the Editor of MUSICAL AMERICA:

I saw quoted in the late number of MUSICAL AMERICA the article by Mr. Aldrich, the musical critic of the New York Times.

He may be in favor of some of the American singers, but the paper which he represents is not so appreciative of American composers.

I consider Mr. Freund the only one

that has really accomplished something by bringing out composers, singers and teachers to the front through his lecturing all over the country. Therefore, we all owe him gratitude and respect for what he has done. It is impossible for American composers to get a hearing from managers unless they have money to produce their works. And yet, if managers prefer foreign singers and music in preference to American music, I consider it is Americans' fault.

Respectfully,

JULIA L. H. TAYLOR.

New York City, April 12, 1917.

A Fellow-Soprano Describes Porto Rico Success of Anna Fitziu

To the Editor of MUSICAL AMERICA:

I believe it would be of interest to your readers who follow the careers of rising young artists to know of the success Anna Fitziu is meeting with in Porto Rico.

Being that strange anomaly, a soprano without professional jealousy, I am glad to record the achievement of a fellow-artist.

It was in Ponce, Porto Rico, where I had finished my tour with the Silingardi Opera Company, that I went to hear "Tosca" as given by the Bracale Opera Company, with Fitziu and Lazarro in the leading rôles.

The latter had made a "hit" the previous night in his debut in "Rigoletto" and the news had spread like wildfire. At 11 a. m. every ticket had been sold and lines were forming for the standees.

It was very reminiscent of the vicinity of the Metropolitan on a Caruso night, and it had the effect of making me very homesick.

Lazarro was warmly greeted on his appearance and the applause was merited, as he was in splendid form vocally.

When Miss Fitziu came on the scene a distinct murmur of approval went through the house for the beautiful picture she made.

I had heard her a few times in "Goyescas" and, even though I knew that the opera was no medium for showing her capabilities, still I was absolutely unprepared for what followed.

With tones, luscious and brilliant, she positively dominated the scene. What had commenced with toleration for the other artists because of Lazarro's heading the cast, immediately turned into a demonstration for Miss Fitziu.

She ran the gamut of the emotions with the versatility of a finished actress, and with her magnetic beauty, easily won over her entire audience, who gave her call after call.

Being a student of psychology, I was curious to see what effect Miss Fitziu was making on the mob that had congregated outside the theater. They had counted on the fact that the wide-opened windows would enable them to hear well, and they were right.

It was just before the "Vissi d'Arte" that we joined the throng, which must have numbered 1000 people. It was an ideal tropical night. The crowd was so silent that the slightest sound was audible. The voice of Tosca rang out, clear as a bell and vibrant with intense despair and utter hopelessness.

It seemed incongruous to listen to this tragic music which I had come to associate with the cold, far North, and bril-

liant Metropolitan audiences, here in the languorous, soft tropical night and in a motley crowd.

When a trolley noisily clanged its approach, the motorman was compelled to stop, which he did only too willingly, and immediately sat down listening attentively to the second half of the aria.

Such a demonstration as ensued it is difficult to describe. The applause was deafening within and without. The hoarse cries of "Bravo!" and "Bis!" were mingled until Miss Fitziu was compelled to repeat the number, only to make another sensation.

It was one continued success for her all the way to the end of the opera and she was acclaimed by all as the finest Tosca they had ever heard.

The press came out the next day with glowing tribute to her voice and art and demanded a repetition of the opera, which request was granted. I was delighted that an American should create such a furore in a Latin country, particularly as the audience had come unprepared for anyone but Lazarro.

I trust you will give this publicity, as I was one of the many who heard the ill-fated "Goyescas" and came away with no realization of Miss Fitziu's ability in the matter of voice or acting.

Wishing her every success in her career, and thanking you for your kindness, I am,

Yours truly,

JEAN BARONDESS.

Ponce, Porto Rico, April 28, 1917.

The Case of an American Singer

To the Editor of MUSICAL AMERICA:

How blest you are in having John C. Freund at your helm! In these troublous times, when confusion reigns in all the various paths of life, it is good to know that America not only has a valiant knight standing for all that is best musically in our country, but a knight who is also able and willing to fight for the recognition of our artists.

After several years of consideration and wonderment at conditions in this country as they affect our artists, it is good to feel that at last possibly they may come into their own, for undoubtedly they have a place established, and that, in many cases, at the pinnacle, but not recognized.

May I tell you of one case, that of an American girl, of whom Jean de Reszke said: "She was an artiste when she came to me"? This young woman had accomplished all that she could accomplish in America, was a first-class church, oratorio, and concert singer, but, because she was ambitious for opera, and realized that European recognition was necessary before American managers would accept her, she went first to Paris, studying with de Reszke, and appearing with phenomenal success in London, at Covent Garden, as Sieglinde, in "The Valkyrie," and also, during the same season, appeared as Eva in "Die Meistersinger" with equal success. London critics were unanimous in their admiration of her both as singer and actress.

Later, Rachel Frease-Green—for such is her name—American always, accepted an offer for two years as prima donna from the "Volks-Oper," in Berlin, appearing in the leading rôles in such operas as "Traviata," "Lucia," "Trovatore," "The Queen in 'Les Huguenots'."

Mrs. Frease-Green then, after a short concert tour to Paris and Liverpool, England, came to this country to accept a place in the Chicago-Philadelphia Grand Opera Company. She was heard only in "Il Trovatore" during the first part of the season. She never had an opportunity to be heard under favorable conditions.

From that company she became a member of the Boston Grand Opera Company, ready with almost their entire list, and hoping daily for her opportunity. Again she was thrust aside for foreign artists who were better known and "established." As soprano soloist with the Chicago Orchestra, and with the Cincinnati Orchestra, Frease-Green more than satisfied, and also with the Russian Symphony, as soloist, she scored great triumphs.

In the season now past she joined the Inter-State Opera Company, hoping for great results for the Middle West. At

the première performance, in Cleveland, of "Tristan und Isolde" were to be such artists as Gadschi, Karl Jörn, Cisneros, and others equally well known. Mme. Gadschi was taken suddenly ill with a throat affliction, and at 6.30 o'clock of the evening of the performance a call was made for Frease-Green to assume the difficult rôle of Isolde! She was, in fact, dressing to attend the opera, expecting a great treat in hearing Gadschi sing the very rôle in which she had become so famous!

While Mrs. Frease-Green's maid searched through her trunks for the Isolde costumes, which she had made, hoping to have sung the rôle with the Boston company, this artist hurried to the opera house, made up for the part, and after an announcement by the management that Gadschi was indisposed the curtain was drawn and Frease-Green and Cisneros launched forth upon the opening duet of the most trying opera in repertoire!

Never had she had one rehearsal with orchestra, with other principals, or with conductor! and yet at the end of the first act she was applauded to the greatest extent, called before the curtain many times by name, "bravoes," and all this after having overcome the disappointment in the audience at Gadschi's non-appearance.

May the powers that be now see through unclouded glasses the ability of real worth in our countrymen and women, and give them the recognition that years of hard work, sacrifice, and love of art, which have gone towards making them great, should receive, even though they have just good, plain old American names!

Do continue your wonderful work along the line of freedom-liberty-justice for American musicians! Maybe then such artists as Frease-Green will come into their own—even in their own country, as they have abroad.

A FRIEND.

CANTON, OHIO, May 7, 1917.

Agrees with Isadora Duncan's Philosophy

To the Editor of MUSICAL AMERICA:

"Pet aversions," or anything one might like to call Isadora Duncan's opinions on matters pertaining to art, commercialism, etc., it seems to me that her sentiments are correct and that she has great courage to express them so frankly and conspicuously, directly from the stage of the Metropolitan Opera House. First of all, concerning her work, I think what wonderful power for good the extension of her dances into the greater public world would do, her Schubert waltzes, for instance, compared with the vogue of cakewalks. Her criticisms are not "destructive," but constructive, unless it be destroying the bad there is.

Her remarks concerning the impossibility of the furtherance of art in public life without the direct aid of governments, either municipal or national, strike home. The theaters of America are entirely in the hands of commercial people and the lack of national institutions leaves the artist a free, helpless victim of money, either way; if one is an artist and has no money, one despairs, and if one is no artist and has money, one is able to further one's "career"—and art despairs.

The necessity of developing the feeling of music, not merely its form, is the object of Isadora Duncan and how refreshing it is to watch her after having been compelled to hear somewhere—everywhere—in theaters, restaurants, the streets, even the homes, the soul-killing airs of ragtime, fox-trots, turkey-trots, etc. Isadora Duncan counteracts all this and aims at counteracting it in a greater scale, if possible.

People who do not care for philosophies cannot understand the thoughts animating Isadora Duncan and they call her work monotonous, tedious. She

[Continued on page 31]

FRANCESCO LONGO

Pianist-Accompanist

Pupil of Rafael Joseffy

Studio: 1410 Herkimer Street, Brooklyn
Address all communications:
Waldorf-Astoria Hotel New York

Lieder Singer in song
recital at Blackstone
Theater, Chicago, May
21, 1917.

Concert direction of
F. Wight Neumann

FRANKLYN CARNAHAN

PIANIST Soloist with RUSSIAN
SYMPHONY ORCHESTRA



"Franklyn Carnahan is a pianist of wonderful ability. With the orchestra he rendered 'Concerto in A minor' by Grieg. The three movements were interpreted in a way that won the audience. To the beauty of the composition he brought a fine touch, perfect technique, purity of tone and the understanding of true musicianship."—Daily Chronicle, Warren, O., March 13, 1917.

"Franklyn Carnahan, the piano soloist, is an artist the like of which has not been heard in Warren for some time. His interpretation of Grieg's Concerto in A minor with orchestra accompaniment showed that he is master of the piano, and his technique and wonderful shadings left nothing to be desired. He was compelled to respond to an encore which he did graciously. Warren music lovers will welcome Mr. Carnahan heartily at any future time."—Daily Tribune, Warren, Ohio, March 13, 1917.

"Grieg's 'Concerto in A minor' was a fine musical vehicle for Franklyn Carnahan, piano soloist, to display his artistry. The wonderful shading and mastery of the instrument which Mr. Carnahan displayed, well merited the applause he received. An encore Mr. Carnahan gave Rachmaninoff's 'Humoresque,' unaccompanied."—Review and Leader, Alliance, Ohio, March 14, 1917.

"It was a triumph of art, genius and hard work, an achievement possible only to one genuinely gifted. As with good literary performance, so with Mr. Carnahan's part of the program; it seasoned good thinking and assisted higher conceptions. It was music of the heart as well as of the intellect. It is beyond the province of the newspaper sketch to give detailed criticism which is not necessary to those who saw and appreciated the masterful command, the exquisite surety of touch and the beautiful tone coloring."

"Mr. Carnahan was repeatedly recalled and the audience would not let him go until he had played a second number which again brought his wonderful talent and temperament."—The Ravenna Republican, March 15, 1917.

Management: HERBERT E. HUTCHINSON, 182 E. Eleventh Ave., Columbus, O.
Personal address, 418 Fine Arts Building, Chicago.

HANS MERX

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 30]

breathes the joy of intellectual liberty applied to the art of dancing, just as Walt Whitman does with poetry.

Very truly yours,
V. C.
New York, N. Y., May 13, 1917.

Regarding Paul Paray

To the Editor of MUSICAL AMERICA:

In your Open Forum of March 31 a correspondent asks for information of Paray. I am pleased to be able to give you the following facts:

Paul Paray was born March 24, 1886, at le Tre'port, France; first studied with Charles Lenepoen, *membre de l'Institute*, later with Paul Vidal at the Paris Conservatoire. In 1911 he was chosen first Grand Prix de Rome for his cantata (voices and orchestra), "Yanitzza"—the subject being the fight for independence against the Turks of the Albanians, aided by the Bulgarians and Serbians, in the fifteenth century. A sonata by Paray for violin and piano (which has made much success here, and of which Percy Kahn and I gave the first performance in England at my London recital, Nov. 28, 1916) was not, as has been erroneously stated by some of the London papers, the composition which won the Prix de Rome.

The sonata was composed when Paray was only twenty. M. Paray is now a prisoner of war in Germany.

Sincerely yours,

OLGA RUDGE.

Paris, France, April 25, 1917.

A Violin Student's Problem

To the Editor of MUSICAL AMERICA:

I have read your articles on musical education in America with a great deal of interest and I am writing to you in hope of getting a mere suggestion.

I spent several years in one of our Eastern cities studying violin with an excellent teacher. Being forced to leave this city, I went to New York, where I worked one season with three teachers of national reputation—those teachers whom every violin student dreams of studying with.

The first teacher spent his time trying to change my bowing entirely. I doubted the advisability of undoing years of work with a good teacher and sought out two other teachers of equal renown. The first to whom I went said that my own bowing was correct and that I was "on

the right track." Still in doubt, I consulted another, whose opinion was the same. So I left the first teacher and tried to forget his teaching. The second teacher was quite old and had become slack in his methods. I remained with this last teacher until forced to return home.

Perhaps the fact that every teacher with whom I have come into contact and a number of reliable musicians other than violinists have said that I have the ability to do what I want to, will have some bearing on the subject.

Shall I waste a great deal more money roaming about the country in search of a conscientious, broad-minded teacher, (I cannot go back to my first teacher), or is there any way to know a teacher before traveling from one end of the country to another?

Yours truly,

M. D.

Austin, Tex., May 10, 1917.

Use "Musical America" in High School of La Porte, Ind.

To the Editor of MUSICAL AMERICA:

I still use MUSICAL AMERICA for study in my High School music appreciation classes, and the young people are eager for each number.

Yours very truly,

MILDRED FAVILLE,
Supervisor of Music.

La Porte, Ind., May 9, 1917.

Pronouncing Galli-Curci's Name

To the Editor of MUSICAL AMERICA:

Will you be kind enough to give me the correct pronunciation of the name Galli-Curci? I have not been able to find this elsewhere.

Sincerely,

Mrs. F. M. BURKHEAD.

Marlin, Tex., May 11, 1917.

[The pronunciation of Mme. Galli-Curci's name is as follows: Golley-Koor'chee.—Editor, MUSICAL AMERICA.]

Boyce Didn't Lose His Place

To the Editor of MUSICAL AMERICA:

In your issue of May 5 there is an account of the Brooklyn Apollo Club concert of April 24, in which your critic "G. C. T." states that "Alfred Robert Boyce, accompanying Mme. Sundelius in one of her encores, apparently turned over two pages and lost his place." The

question is: "Can you lose something you never had?"

I want to say that the trouble was that the sheet of music was incomplete—that the entire last verse was missing.

The song was requested as Mme. Sundelius was stepping on the stage—not allowing time for me to examine the copy and, as it was my first acquaintance with the song, I decided that discretion was the better part of valor and left it to Mme. Sundelius to finish alone, rather than upset her by trying to play an accompaniment to something I had never heard.

Yours very truly,

ALFRED ROBERT BOYCE.

Brooklyn, N. Y., May 11, 1917.

Louis Graveure's Encore

To the Editor of MUSICAL AMERICA:

Kindly tell me the title of Louis Graveure's third encore number at his last New York recital and oblige

A SUBSCRIBER.

New York, May 14, 1917.

[The song offered by Mr. Graveure to which the correspondent evidently refers is "Tommy Lad," by Margotson.—Editor MUSICAL AMERICA.]

Commends Article on the "Sinfonia"

To the Editor of MUSICAL AMERICA:

Your article in the April 14 issue on the "Sinfonia" has met with great approval in every chapter of the Fraternity. Your editorial was to the point and contained several valuable suggestions.

Fraternally,

F. OTIS DRAYTON,
Supreme President.

Boston, Mass., May 10, 1917.

From a Veteran Composer

To the Editor of MUSICAL AMERICA:

I am in my seventy-first year and still teaching. I could not keep in touch with the musical world without your excellent paper, so inclosed is my check for another year.

I do not know whether it is of interest to you, but I am the first native Cincinnati composer to produce a large work for voices and orchestra. It was given twice to crowded houses in 1880 and 1882. The performance lasts two hours; the title, "Israel," illustrating the universal brotherhood of man and fatherhood of God, which we hope to see at the close of this war.

Yours very truly,

D. W. MILLER.

Norwood, Ohio, May 9, 1917.

GILBERTÉ FETED ON COAST

Composer Guest at Many Clubs During Los Angeles Visit

LOS ANGELES, CAL., May 8.—Mr. and Mrs. Hallett Gilberté of New York have been visiting in Los Angeles for the past two weeks and have been the recipients of much social and musical attention. At the Gamut Club Mr. Gilberté played accompaniments for several of his own songs; sung by Roland Paul, and heard the Gamut Club tri-quartet sing one of his choruses, "A Dusky Lullaby." Mr. Gilberté has promised to write a chorus for the Orpheus Club, led by J. P. Dupuy.

He was a guest at the Uplifters' Club and at the Dominant Club, where he and Messrs. Cadman and Behymer were the lone men among fifty women. Another club he visited was the Composers' Club, managed by J. W. Pierce.

Mr. Gilberté declared that he had to offset the photo of him used by his publishers and at Universal City, the immense film plant, he had his picture taken with two jackasses (names unstated).

Socially he and Mrs. Gilberté were entertained by Mrs. Thayer and by Charles Wakefield Cadman and at other homes. Mrs. Gilberté made a hit at the Gamut Club with her skit on the club-woman in musical affairs.

Besides Mr. Paul's singing the Gilberté songs, Winifred Hooke was heard in piano numbers, and Josef Rosenfield and Theodore Lindberg in violin works. The latter was four years director of the Wichita Symphony Orchestra and for nine years of the orchestra of the Lindsborg musical festivals.

The principal musical numbers at this dinner were the songs of Mrs. Hesse-

Sprotte, formerly of Portland, who recently located in Los Angeles. Her singing was a delightful surprise.

W. F. G.

Vera L. Bull Now with Winton & Livingston, Inc.

Vera L. Bull has joined the Winton & Livingston, Inc., concert management, Aeolian Hall, New York, and she will be connected with that concern in an official capacity. Miss Bull has for the past five years been prominently identified with several of the local managerial agencies and in that time has won for herself a wide following. Miss Bull is a graduate of Smith College and an accomplished musician. In her new capacity with the Winton & Livingston agency Miss Bull will have charge of the routing of the various artists and will also spend a part of her time traveling in the interests of the artists.

Grainger to Donate Half of His Fees in Canada to Red Cross

Percy Grainger has been engaged for twenty concerts in Canada, ten of which will be given in December, 1917, and ten in February, 1918. He will donate fifty per cent of his entire fees of the Canadian tour to the Canadian Red Cross, it is announced.

Arousing patriotic song by Oley Speaks

When the Boys Come Home

Words by the late Secretary
of State

John Hay

Sung by

Christine Miller
Florence Hinkle
John McCormack
Evan Williams
Clarence Whitehill

G. SCHIRMER
3 E. 43d St. New York

WILLIAM
REDDICK

The Accompanist
for That Concert

YOU

Are Planning!

HOTEL WELLINGTON
NEW YORK



Circle 1066

INSTITUTE OF MUSICAL ART

of the City of New York

FRANK DAMROSCH, Director

Catalogue on application

120 Claremont Avenue



HOWARD WELLS

PIANIST and TEACHER

Formerly an Assistant of Leschetizky

Author of "Ears, Brain and Fingers"

525 Fine Arts Building

SUMMER
SESSION

JUNE 25

Chicago TO AUG. 4



CONCERT,
RECITAL,
ORATORIO,
FESTIVALS

Management:
HAENSEL and
JONES
AEOLIAN HALL
NEW YORK

Frederick Gunster
TENOR

Artists of the
CHICAGO OPERA
ASSOCIATION

Season 1916-17

Concerts: Recitals: Oratorios:
Festivals

For dates and prices address

JULIUS DAIBER
Concert Bureau, Auditorium Theater, Chicago
Marguerite
BUCKLER
Soprano
Virginia
SHAFFER
Mzzo-Soprano

CHICAGO MUSICAL UNION BARS "ALIEN" PLAYERS

Many of Federation's Unnaturalized German-Born Members to Be Dropped from Rolls Because, Owing to Government's Recent Action, They Cannot Perfect Their Citizenship Until War Is Ended—Announce Ravinia Park Opera Personnel—Harrison M. Wild Again Musical Director of Apollo Club, Now Reorganized—Arthur Dunham to Conduct New Philharmonic Orchestra—Club Changes Name for Second Time—New Music Critic for "Examiner"

Bureau of Musical America,
Railway Exchange Building,
Chicago, May 12, 1917.

ABOUT 500 alien members of the Chicago Federation of Musicians must immediately perfect their American citizenship or be dropped from the rolls of the union. A resolution requiring all members to be citizens of the United States was unanimously adopted this week. Many of the members are Germans, who, because of the recent action of the Government, will be unable to become naturalized during the war. These, according to the secretary, will immediately be dropped from the organization. A similar resolution will be presented at the annual meeting of the American Federation of Musicians, at New Haven.

The personnel of the Ravinia Park opera for the ten weeks' season beginning June 30, was announced this week by Louis Eckstein. Fifty members of the Chicago Symphony Orchestra, including all the principals, will give one concert each week, and will play for the operas on the other six nights. Gennaro Papi and Richard Hageman, of the Metropolitan Opera in New York, will conduct. Hageman conducted at Ravinia last year, and Papi, who is well known in New York for his conducting of the Italian repertoire, is a newcomer here.

Edith Mason is the chief newcomer among the singers. She will sing lyric soprano parts; Florence Macbeth the coloratura parts, and Marguerite Beriza the dramatic rôles. Mme. Beriza sang at Ravinia last summer, in the Chicago Opera Association during the season of 1915-1916, and has been heard frequently during the past year in charity and benefit concerts for the Allies. Miss Macbeth was with Campanini's company four seasons. Miss Mason was heard here one year ago at the North Shore Music Festival, and has sung important parts with the Metropolitan company, her chief success being scored in Strauss's "Der Rosenkavalier." Frances Ingram and Irene Pavloska will sing the contralto and mezzo-soprano rôles. Both are well-known to Chicagoans for their work in the Chicago Opera Association.

Old Favorites Return

Morgan Kingston will return for his third Ravinia season, and Orville Harold for his second. Salvatore Giordano, the lyric tenor, is a newcomer. Established favorites are Morton Adkins, Louis D'Angelo and Millo Picco, baritones, who were with the Ravinia company last season, as was Henri Scott, basso, of the Metropolitan Opera. Francesco Daddi, tenor-buffo, of the Chicago Opera Association, completes the list of singers.

Rosina Galli and Giuseppe Bonfiglio, of the Metropolitan, will dance four nights a week in ballet.

Extensive alterations have been made, one notable improvement being the terracing of the pavilion so that the floor slopes toward the stage. Ravinia Park, which has become known as the Bayreuth of America, is a cultural summer playground for Chicago and the towns north of it, and lies within an hour's ride of the heart of Chicago. The operas and concerts are given in the open air, the pavilion and stage being roofed as a protection against possible showers.

Apollo Club Has Backing

The Apollo Musical Club of Chicago, which a few months ago seemed headed for the rocks, has been reorganized and financial backing obtained. Harrison M. Wild, who tendered his resignation recently, has been retained as musical director for the ensuing year. Mr. Wild's

contribution to the club amounts to several hundred dollars of back salary. C. F. Jackson has been chosen president of the club, Charles J. Chamberlain vice-president, and Armour Armstrong treasurer.

The Chicago Mendelssohn Club has elected officers for the ensuing year as follows: musical conductor, Harrison M. Wild; president, George G. Powers; vice-president, Franklin F. Bradley; secretary, Frank E. Tracy; treasurer, John Wheldon Williams; librarian, Elwood A. Emery; accompanist, Calvin L. Lampert.

The Chicago Symphony Orchestra has raised its prices for the next season to meet the increased cost of concert giving.

New Symphony to Tour

A new symphony orchestra will be added to Chicago's musical activities next season, with short tours among the smaller cities of the Middle West as part of its program. It will be called the Chicago Philharmonic Orchestra. Arthur Dunham, leader of the Sinai Temple Orchestra and conductor of the summer concerts at the Edelweiss Gardens and in Orchestra Hall, will be conductor, and Richard A. Pick will be business manager. Leon Marx, who has been playing second violin with the Boston Opera Company, will be concertmaster. There will be fifty men in the organization, chosen from the many experienced musicians who are available in Chicago. The plan announced is to give Sunday afternoon concerts, with popular programs at popular prices, for twenty-one weeks, beginning Oct. 15. Soloists of distinguished reputation will appear at these concerts. Between Sundays Mr. Dunham will take his orchestra on tour to cities in Michigan, Indiana, Illinois, Ohio, Iowa and Wisconsin, on a schedule of bookings under guaranties.

Glenn Dillard Gunn's Young American Artists' series ended this afternoon with a piano recital by Master Joseph Corre. This young pianist played about one hundred per cent better than most adult artists. His fingers were fleet and impeccable, his runs crystal-clear, his rhythmic energy sustained and perfect, his tone good and his touch delicate. He played most of his pieces at a faster tempo than is customary, yet with intelligence and emotional warmth.

American Artists' Series

Margaret Allan Hinchey, soprano, and Esther Linder, pianist, were soloists on the same series Thursday night. Miss Hinchey's voice possessed a good deal of beauty, and enough color and variety to keep the listener interested, despite a habit of "scooping" up her notes. Miss Linder displayed a brilliant technique, and good tonal coloring, although she still lacks delicacy of touch. Her interpretations of Liszt's "Dance of the Gnomes" and Cyril Scott's "Lotus Land" were essentially poetic.

Rhoda Arnold, pupil of Hanna Butler, made her Chicago debut last night in Perrin Hall. Her voice is a mezzo-soprano, clear, full and lovely, and even and smooth throughout its range. Her success is the more remarkable since she had been studying singing only since last October, but she already had a good musical foundation, and is an accomplished pianist.

Marion McFadden, soprano, sang in the MacBurney Studios Wednesday evening. Her voice is lyric, and she easily negotiated such arias as "On Mighty Pens" from "The Creation," as well as modern French and American songs.

The Sherwood Music School presented Ruth Franzen in a piano recital Friday evening. Her program comprised three numbers by MacDowell and Cyril Scott, and classical selections from Beethoven, Brahms, Chopin and Liszt. Liszt's Hungarian Fantasy, with orchestral parts played by Georgia Kober on a second piano, was especially commendable.

Mme. Julia Claussen, contralto, and her husband, Captain Theodore Claussen of the Swedish naval reserve, have taken the first steps to become citizens of the United States. Mme. Claussen was strongly attracted to this country when she first came here, and her attachment to it has continually grown. Her two charming daughters, Sonia and Gunborg, are being educated here, and she has warm friends in all parts of the country. Mme. Claussen and her husband had fully determined to become citizens two years ago, but delayed, hoping that the European war would soon be over, and fearing that their action might be misinterpreted as being inspired in some way by the war. With America actually engaged in the world conflict, however, patriotic motives moved the Swedish prima donna and her husband to delay no longer their formal allegiance to this country.

Mme. Claussen will appear in a joint concert in the Illinois Theater next Sunday with Edna Gunnar Peterson, pianist, Gustaf Holmquist, basso, and Edgar A. Nelson, accompanist. The proceeds will go to the fund of \$25,000 being raised by the Swedes of America toward a monument for John Ericsson, the Swedish inventor of armored ships, who designed the Monitor of Civil War fame. Congress has appropriated \$35,000 for the monument, which will be erected in Washington. The artists, themselves Swedish, have donated their services for this concert.

Musicians' Club Changes Name

The Musicians' Club of Chicago, formerly the Amateur Musical Club, has

JONAS CLUB GIVES A DELIGHTFUL MUSICAL

Noted Spanish Pianist and Other Artists Present Interesting Program on Sunday Afternoon

The Alberto Jonás Club, of which Alberto Jonás, the distinguished Spanish pianist and teacher, is the honorary president, gave a musicale at its home on West Seventy-sixth Street, last Sunday afternoon.

The performance began with Beethoven's Sonata quasi una Fantasia, which Mr. Jonás played with all the musicianly skill, charm and effectiveness which have made him so distinguished a feature of our New York musical life.

John T. Hand sang "Che gelida Manina" from "La Bohème" in fine style. He was followed by Mme. Beatrice Bowman, who gave the Mad Scene from Thomas's "Hamlet." She displayed a fine voice, perfect French diction and a facility in coloratura that was almost impeccable. She was deservedly applauded. Carl Kirk-Smith gave Massenet's "Clair de Lune," Irish Tune from the County Derry, arranged by Percy Grainger, and Popper's "Spanish Dance." This young musician's tone is distinguished by its purity and its exquisite musical quality. The more one hears him, the more the conviction grows that he is developing into one of the most notable 'cello players we have.

Mr. Hand, being indisposed, did not sing a number of songs on the second part of the program, for which he was scheduled, his place being taken by Irving Jackson, who sang the Prologue to "Pagliacci" effectively. Then, with masterly skill, Mr. Jonás played Concert-Mazurka, "Le Moulin de chez nous" ("Our Old Windmill") from fantasy pieces, Op. 12, "Twilight Song" and "Three Northern Dances."

The entertainment closed by a bril-

liant rendition of the Valse from Gounod's "Romeo and Juliette," by Mme. Bowman.

To say that Max Liebling was the accompanist is to say that the work was done in a fine, musicianly manner, with a notable appreciation of the accompanist's province. Nearly a hundred invited guests were present, who enjoyed the afternoon exceedingly.

The officers of the club are Henrietta Gremmel, president; Mollie Hourigan, vice-president, and Henry Oberndorfer, secretary and treasurer.

Boston Symphony Begins Its Thirty-second Season of "Pop" Concerts

BOSTON, May 8.—The thirty-second season of the Boston Symphony Orchestra's "pop" concerts was auspiciously inaugurated last evening in Symphony Hall. André Maquarre, the first flute player of the orchestra, conducted. The orchestra was the largest that has ever before appeared for this series. A capacity audience was in attendance. An interesting and well arranged program was presented, which reached its climax when organ and orchestra struck up "The Star-Spangled Banner." The National Anthem will appear on every program throughout the season, and the concerts will be given nightly (Sundays excepted) until Saturday, July 14.

W. H. L.

New Piano Music Introduced by Aurelio Giorni in His First Season Here

Among the new artists who have made their American debuts this year, Aurelio Giorni, the brilliant young Italian pianist, not only introduced himself favorably to American audiences in recitals in New York, Philadelphia and other cities, but also did much in the way of presenting new works for the piano. Among these were several by his former master, Giovanni Sgambati, and also a number of his own works. Mr. Giorni makes his second American tour next season.

ELIZABETH WOOD

CONTRALTO

Engaged for the Messiah at Ocean Grove, N. J., July 21st.

Sole Management: FOSTER & DAVID, 500 Fifth Ave., New York

"MASCAGNI CONDUCTOR" HAS HAD A NOTABLE CAREER

Agide Jacchia's Art Has Won
American Laurels For
Gifted Italian

COMING first to America with Pietro Mascagni, when the composer of "Cavalleria" first led his operas for American audiences, Agide Jacchia has been heard as conductor of several other companies and has established himself in the opinion of critics and music-lovers.

During the seasons of 1910, 1911 and 1912 he was conductor of the opera in Montreal, under the régime of M. Jean-otte. The following year saw the establishment of the National Opera Company of Canada, under the management of Max Rabinoff, and Maestro Jacchia was chosen conductor. When the Century Opera Company began its second season in 1914 Maestro Jacchia was given the post of conductor of the Italian repertoire. There his conducting won him many golden opinions, for his share in the excellent productions which the short-lived company gave in its second year was considerable.

At the New York debut of the Japanese soprano, Tamaki Miura, on Oct. 29, 1915, Maestro Jacchia was selected by Impresario Rabinoff to conduct the "Madama Butterfly" performance at the Manhattan Opera House, and he was first conductor that season with the Boston Grand Opera Company, conducting among various works the elaborate revival of Auber's "La Muette de Portici," which Mr. Rabinoff made for Mlle. Pavlowa.



Agide Jacchia, the Brilliant Italian Conductor

A favorite pupil of Mascagni, Maestro Jacchia is known in his native Italy as "the Mascagni conductor." He has conducted practically all his master's operas up to "Amica" and has achieved great successes in them. His plans for the coming season are not yet completed. For the present he is with his family at the seashore on the Jersey coast, where he will remain for the summer.

groups of songs, sung by Elizabeth Duncan; a set of dainty piano pieces, played by John Duke; two pieces for 'cello, played by Helene Broemer, and an Adagio for String Quartet from his C Minor Quartet and an Adagio and Scherzo from String Quartet in F Sharp Minor, played by Catherine Drinker, Loyal Carlon, Samuel Rabinovich and Helene Broemer. These compositions show a marked ability for melodic expression and a feeling for harmonic values. The most pretentious of the groups were the Adagio and Scherzo, the latter a work abounding in rhythmic devices of unique balance. Mr. Ortmann received his Teacher's Certificate in 1913 and since has been on the staff of teachers at the Preparatory Department. He will have the Peabody Diploma for Composition officially conferred upon him May 25, 1917, as will the other diploma winners.

On Wednesday afternoon at the East Hall of the Peabody Conservatory the Children's Primary Rhythm Classes, conducted by Mrs. Anna Carpenter, assisted by the Elementary Orchestra, conducted by Franz Bornschein, were heard in a program which was delightfully refreshing in its naive charm. The tots of the rhythm classes gave a remarkable exposition of rhythmic expression and

were especially entertaining in their interpretation of Franz Bornschein's two pieces from "First Steps in Ensemble Playing"—"Sundown" and "Moon, So Round"—which were played by the Elementary Orchestra. The orchestra also played Schumann's "The Reapers" and Beethoven's "Eccossaise," arranged by Bornschein. Mrs. Carpenter has proved the value of her work with the young children, whose ages range from four to eight years.

Abram Goldfuss, violinist, was the soloist at a recent concert given by the Peabody Students' Orchestra, playing two movements from Lalo's "Symphony Espagnole." The young Baltimorean was also the soloist at the recent Arion concert, where he repeated the Lalo numbers and also gave a group of small compositions. Ruth Oswald, soprano, was heard at the Arion concert in a group of songs.

The sixth students' recital took place at the European Conservatory of Music, May 2. Pupils of Director Henri Weinreich and Edgar Paul gave a program of piano and vocal music. A scholarship pupil, Maude Schaefer, displayed the results of the director's careful training. F. C. B.

OVATION FOR FRIEDA HEMPEL

Metropolitan Star Given Stirring Welcome at Bowling Green Festival

BOWLING GREEN, KY., May 12.—The seventh annual Music Festival closed last night amid great enthusiasm. It was the greatest feast of music of any of these notable events annually held in the city by the Western State Normal School and was made possible through the untiring efforts of Prof. Franz J. Strahm. The ovation given Frieda Hempel was beyond description. It was superb and will undoubtedly be long remembered by the noted singer. Vanmeter Hall was packed last night to hear the final concert. The program was charming and held the audience in rapt attention during the entire evening.

Encore after encore followed Miss Hempel's first number, and she graciously responded. It was at the closing number that the great ovation was given. She responded to several recalls, but it was not until another number was given that her auditors seemed satisfied.

Alexander Bloch Appears with Musical Art Society of Corning, N. Y.

Alexander Bloch, the New York violinist, was soloist with the Musical Art Society of Corning, N. Y., at its concert on April 25. He played the Mendelssohn Concerto splendidly and later a group of Juon, Chopin-Bloch, Beethoven-Kreisler and Vieuxtemps pieces, accompanied ably at the piano by his wife. Mr. Bloch, who is a pupil of Leopold Auer, will give a summer course in New York this year, his teaching being based on the study he has made under Professor Auer in Europe.

Federation of French Language Societies Gives Concert

The Federation of French Language Societies gave an entertainment on Sunday evening, May 6, at the Hotel Biltmore, New York, with music by an orchestra of twenty-four and as soloists Jeanne Maubourg, formerly of the Metropolitan; Tilly Varba, a Belgian soprano; Jean Colignon of the Antwerp Opera; Leon Zinovieff, a Russian tenor; Marie de Milita, harp; Messrs. Cortes and Rudiez, piano and 'cello, and Amade Defrere.

Grace Northrup Assists at Final Concert of Montclair (N. J.) Chorus

MONTCLAIR, N. J., May 9.—Under the direction of Mark Andrews, the Choral Society of Upper Montclair gave its final concert for the season last night in the Upper Montclair Presbyterian Church, presenting for the second time Mr. Andrews's "The Highwayman" and several part songs. Grace Northrup was assisting soprano; Louise Greener was the piano accompanist and George Sellick was at the organ. An orchestra of thirteen pieces aided the chorus. W. F. U.

PITTSBURGH GREET CARUSO, 4000 STRONG

Tenor Breaks All Attendance
Records of City—Chamber
Music at Institute

PITTSBURGH, May 14.—Enrico Caruso sang in the new Shriners' Mosque last Saturday night before 4000 persons—the largest audience that a Pittsburgh concert has ever attracted. It was the great tenor's first visit here for many years and music-lovers paid their \$5 and \$6 a seat without a murmur. The Cincinnati Symphony Orchestra, Dr. Ernest Kunwald, conductor, was an additional attraction, but Caruso was distinctly the feature.

Caruso was advertised to sing but three numbers, but he favored his hearers with seven. His program included "Vesti la Giubba" from "Pagliacci," "O Paradiso" from "L'Africaine" and "Una Furtiva Lagrima" from "L'Elisir d'Amore." The singer received a great ovation. The weather was particularly bad that day, but the tenor got along very well, resting on his eighteen feather pillows at his hotel, orders having been sent ahead to prepare the royal suite for his comfort. Mr. Caruso's accompanist was Richard Barthelemy, who, in addition to being a highly satisfactory pianist, also contributed his own "Triste Ritorno," much to the delight of his audience. The orchestra concert was in every way a delightful affair. The engagement was perhaps the most successful from a financial standpoint ever given here.

The sixth of the chamber concerts of the department of music of the Carnegie Institute of Technology given in the institute's theater last week proved a complete success. Charles E. Gibson, organist; Joseph Replogle, 'cellist; Ethel Louise Shuman, pianist; Robert McGowan and others, with Adele Hennig and Helen Eshelman, accompanists, were given liberal applause for their artistic work. E. C. S.

GREET EDGAR SCHOFIELD

Canadian Cities Applaud Baritone's Art During Tour with Russian Symphony

Edgar Schofield, baritone, returned to New York a few days ago after a week's tour with the Russian Symphony Orchestra, in the course of which he appeared five times. He was the principal soloist in the "Hiawatha" Trilogy given by the Choral Society of Denison University, Granville, Ohio, on April 28. On May 1 and 2 he took part in the Musical Art Society's May Festival in London, Ontario, given under the direction of A. D. Jordan. On the first night he sang the baritone part in "Judas Maccabæus" and won the heartiest praise for his interpretation. The following evening he appeared as soloist with the orchestra, giving the aria, "O tu Palermo," from "Vesperi Siciliani."

On May 3 Mr. Schofield made his first appearance in Toronto, Canada, singing the title rôle in "Elijah" with the Toronto Oratorio Society, under the leadership of Dr. Edward Broome. Although suffering from a severe cold, Mr. Schofield gave a performance of exceptional merit. The baritone's last appearance with the orchestra took place the following night in Auburn, N. Y. Mr. Schofield has been engaged to sing in "Elijah" at the coming festival in Canandaigua, N. Y.

A New Patriotic Song

A new patriotic song, "Uncle Sam's Boys," was sung at Carnegie Hall during a charity concert on April 20. The words are by Col. Fred Myers, a Civil War veteran, and the music by Webster Norcross, who was born in Boston and made his musical career with the Carl Rosa Opera and the Meister Glee Singers in England. The song was given with gratifying results by W. F. I. Holcombe and sixteen members of the Y. M. C. A. Glee Club, conducted by the composer.

PEABODY STUDENTS HEARD IN THREE DIPLOMA RECITALS

Marked Ability Disclosed by Young Musicians—Several Programs of Merit Given as Finale to School Year

BALTIMORE, MD., May 12.—Three public diploma recitals were given throughout the week at the Peabody Conservatory of Music. These recitals are among the requirements for graduation and their merit borders close upon the professional. On Monday evening, May 7, Charles Denoe Leedy, pianist, a pupil of Director Randolph, was heard in a brilliant program. His playing disclosed good style and technical ability. On Wednesday evening, May 9, Marie Fox, pianist, a pupil of George F. Boyle, was heard to good advantage. Her work is distinguished by grace and facility.

The last of the diploma recitals of the week, on Friday evening, May 11, was devoted to an entire program of original compositions of Otto Ortmann, who has had his harmony and composition training under the guidance of the late Otis B. Boise, George Siemmon and Gustave Strube. Mr. Ortmann's program included a Fugue for String Orchestra, two

A GROUP OF THREE MAGNIFICENT SONGS

BY

GERTRUDE ROSS

CALLED A

WAR TRILOGY

1. War. (Two keys.)50
Can be made very thrilling by a singer having sufficient dramatic ability.
2. A Babe's First Cry. (Three keys.)50
A tender and simple piece of writing.
3. Peace. (Two keys.)50
A triumphant hymn of peace.

"Should make her name more distinguished wherever the songs become known."—"Musical America."

WHITE-SMITH MUSIC PUBLISHING CO.

Boston

New York

Chicago

ELEANORE COCHRAN

Dramatic Soprano

Sole Management, FOSTER & DAVID

500 Fifth Avenue, New York

NOTABLE PREMIÈRES

Stories of Musical First Performances from
Primal Times to the Present Day

By
FREDERICK H. MARTENS

No. 8

WATER MUSIC BEFORE HANDEL: PREMIÈRE OF A GERMAN LIED

THE story of Handel's "Water Music" is known. The barge of George I was floating down the Thames, for the King was giving a party on the river. Another boat drew alongside, and the musicians who filled it played music so new and delightful that George was moved to investigate—and pardon Han-



—Photo by Brunel
Frederick H. Martens

del, its composer, for a breach of etiquette committed against the monarch when he was but an Elector of Hanover. Yet, discounting the war-songs of the early Britons which greeted Caesar's legionaries as they waded through the English surf, before the singers fell upon them tooth and nail, and the triumphant chanties of the Dutch sailors when, broom at masthead, Admiral Van Tromp's men-of-war swept the Thames in the days of Charles II, we have some English water music that antedates this of Handel and is, in a way, part of an English naval triumph, associating a bloody sea battle with the première of an old German lied or *vice-versa*, as one may prefer. It is the affair of *Espagnoles sur mer*. Don Carlos de la Cerda, a Spanish naval captain, whose Biscayan and Galician galleys had often ravaged the English Channel ports, was on his way from Flanders when his fleet of forty caracks fell in with that of King Edward III, on a pleasant Sunday afternoon (Aug. 29) in the year 1350. Edward had been awaiting him a few miles off Winchelsea, and his Queen and the beauties of her court watched the combat from the cliffs that lined the shore.

Those were still the easy days of chivalry. The Castilian armada beating up the Channel was forgotten by the King, who sat in the bow of his vessel, the *Salle du Roi*, and listened to the minstrels play. For King Edward could not do without his minstrels. Clad in a surcoat of black velvet and with a black beaver bonnet upon his head, Edward, to quote Froissart, "Had play before him by his menestrels a dance of Almaine, which Messire John Chandos, who was present, had but recently brought back with him. And, for his entertainment, he had the said knight sing with the menestrels, and took great pleasure therein." Or, as Sir A. Conan Doyle, using the constructive historical imagination, puts it: "In front stood John Chandos . . . picking at the strings of his guitar and singing a song which he had learned at Marienburg when last he helped the Teutonic knights against the heathen. The King, his knights and even the archers in the waist below them laughed at the merry lilt and joined lustily in the chorus. And from time to time Edward glanced on high, for he had set a sentinel in the masthead of his vessel to give word when the Spaniard came."

Here we have the true music-lover and chivalrous knight! Let the sentinel look out for the enemy; time enough to break off the concert when he arrives! We hold no brief for Sir John Chandos as a singer, yet since he was a Knight of the Garter will only say *Honi soit qui mal y pense* with respect to his vocal rendering of the "dance of Almaine."

Incidentally the Spanish fleet did come and was badly beaten, King Edward celebrating this interlude in his concert with a closing number in the shape of a *fanfare* of trumpets. The Castilians, too, furnished a musical touch to the occasion, for the sound of the *atabals*, the clashing of cymbals they had borrowed from the Moor, accompanied their progress as they sailed to close with the English fleet. This concert at sea, framed in a naval battle, represents one of the menestrel's brief hours of glory. They had always cost King Edward a pretty penny, and many a time had Thomas of Brantingham, the royal treasurer, sighed as he set down moneys or

grants of land bestowed on William de Morlee or John le Boteler. But under Edward's successors, the royal treasurers breathed more freely, for the menestrels fell into disrepute and gradually disappeared.

BAUER-GABRILOWITSCH RECITAL IN CHICAGO

Pianists Unite in Eloquent Performance
—American Violinist Appears—A
New Concert Series

CHICAGO, May 7.—Harold Bauer and Ossip Gabrilowitsch united yesterday in a two-piano recital at the Blackstone Theater. The synchronization of touch was perfect. A skilful transcription by Bauer of a Prelude and Fugue by Bach opened the concert and this was followed by a delightful sonata for two pianos by Mozart. During the vigorous Schütt "Impromptu Rococo" a string snapped in Gabrilowitsch's piano and the concert was suspended for a few minutes. A lovely Scherzo by Saint-Saëns was played with such tonal beauty and delicacy of touch that the audience was fain to hear it repeated, and one man got so excited that he yelled "fine" instead of clapping. Arensky's tuneful suite, "Silhouettes," was played with brilliancy and remarkable co-ordination and a delicate waltz from another suite by Arensky was played as an extra. The loveliness of tone maintained during this recital was of so rare a quality that it was almost unique. The audience was large, quite a bit larger than audiences usually attracted by single piano recitals in Chicago.

While Bauer and Gabrilowitsch were playing in the Blackstone Theater, Milan Lusk, American violinist, played a recital in Central Music Hall, assisted by Eloise Bedlan, pianist. For the purpose of this review he was heard in the "Scotch Fantasia," by Bruch. His ear was accurate and his tone saccharine, but lacking body and solidity. His ear was better than his fingers, for several times he started his harmonics flat and immediately readjusted his fingers to sound the proper pitch. Miss Bedlan was a young pianist who struck the notes correctly, but without originality or apparent understanding of the music.

Marie Schaller, pianist-pupil of Harold Henry, who was forced to cancel her Illinois tour recently because of illness, gave a successful morning musicale Saturday morning with Rudolf Kafka, violinist.

The Society of American Musicians yesterday inaugurated its series of ensemble programs in Fullerton Hall, Art Institute, playing Joseph Holbrooke's Symphonic Quartet and giving vocal and piano solos. These concerts are not organized for profit, but solely for the purpose of promoting an interest in American music and musicians. A nominal fee is charged. F. W.

Le Massena's Operetta Favorably Received in Connecticut

C. E. Le Massena's three-act operetta, "Pandora," was given two successful performances on Friday evening, May 4, and Saturday afternoon, May 5, at Hoyt's Theater, South Norwalk, Conn. The principals included Katherine Viley as Pandora, Philip Spooner as Epimetheus, Virginia O'Neil as Hope, Allen Sitts as Quicksilver, Rebekah Clark as Fairy Queen and Consuelo Dawson as Love. The composer conducted and was rewarded with hearty approval from his hearers, the work making a very favorable impression. It is said that it will be given in New York in the near future.

Helena Munger Gains Solo Honors with Yonkers Choir

Helena A. Munger, the New York soprano, won favor on April 27 as soloist at the concert of the Westminster Presbyterian Church Choir of Yonkers, N. Y., of which William Lyndon Wright is conductor. She sang a group of old English songs, including Munro's "My

Lovely Celia" and Arne's "The Plague of Love" and later songs by Grieg and Aylward and Conductor Wright's "A Song of Joy." She sang with excellent vocal quality and displayed interpretative ability, being warmly applauded. The chorus, under Mr. Wright's able baton, sang a group of Russian works by

Bortniansky, Rimsky-Korsakoff, Gretchaninoff and Tchaikowsky, a folk-song group of arrangements by Bridge, Granger, Diton and H. T. Burleigh. For the women's voices Stair's "Little Dutch Lullaby" was heard; for the men's voices, Mr. Wright's "Hunting Song" from "As You Like It."

MUSICIANS' DIRECTORY

LILLIAN ABELL, Pianist,

SPECIAL SYSTEM OF SIGHT READING
SUMMER COURSE—INDIVIDUAL INSTRUCTION
Studio, 201 W. 108th St., New York. Tel. Academy 921

MRS. CARL ALVES C. WALDEMAR ALVES

TEACHERS OF SINGING
48 West 90th Street New York

FERNANDO AMANDES

Operatic Baritone. Italian, French, English,
Extensive Repertoire.
care of MUSICAL AMERICA.

The American Institute of Applied Music

31st season began Oct. 2
212 West 59th Street, New York City
Tel. 2329 Columbus.

Mme. ELLA BACKUS-BEHR

Teacher of Piano and Voice
Teacher of Merle Tillotson Alcock, contralto, and
Bechtel Alcock, tenor—Refers to Mme. Louise Homer.
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

ALEXANDER BERNE

PIANOFORTE INSTRUCTION
Pupil of and endorsed by Rafael Joseffy
Metropolitan Opera House Bldg., N. Y.

WALTER L. BOGERT, Baritone

TEACHER OF SINGING
161 West 71st Street and 130 Claremont Avenue
New York City

GIUSEPPE CAMPANARI

BARITONE Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

ERNEST CARTER

COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

EARL CARTWRIGHT, Baritone

Concert, Recital, Oratorio
112 West 47th Street New York

MAY MARSHALL COBB

SOPRANO
Hotel Clendening. New York City

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION AND REPERTOIRE
200 West 57th St., New York
Tel. Conn.

Mme. REGINA de SALES

TEACHER OF SINGING
Formerly of Paris—now in New York
Personal address: 7 East 87th Street
Phone Lenox 2880

MARY HISSEM DE MOSS, Soprano

Address, personally, 106 West 90th Street, New York
Telephone, 3552 River

MILDRED DILLING, Harpist

Studio; 18 East 60th Street, New York
Telephone Plaza 4570

HENRY PURMORT EAMES

PIANIST AND LECTURER
Director of Piano Department, Cosmopolitan School
of Music, Auditorium Bldg., Chicago.

WILLIAM J. FALK, Teacher of Singing

Address 292 W. 92nd Street New York
Telephone: 6919 Riverside

LYDIA FERGUSON, Coloratura Soprano

Classic repertoire—Lieder
Chansons en Costume
50 Morningside Drive, New York,
Tel. Morningside 4029

HENRY T. FLECK

Head Musical Department,
Normal College, New York,
68th St. and Park Ave. Tel. 2443 Plaza

HARRY GILBERT, Accompanist

61 West 50th Street, New York
Telephone Circle 3309.

IRWIN HASSELL

PIANIST AND ACCOMPANIST
Hassell Conservatory
853 Marcy Ave. Tel. 5791 Bedford, Brooklyn.

CELESTE D. HECKSCHER, Composer

of Orchestral, Instrumental and Vocal Music.
Address Publishers: H. W. Gray Co., New York

JESSIE FENNER HILL

TEACHER OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue
BOSTON, - - - MASS.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

ARTHUR LAWRASON

VOICE-PRODUCTION
The Nevada, B'way and 70th St., N. Y.
Telephone, Col. 684.

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone 7493 Schuyler

FLORENCE McMILLAN

COACH—ACCOMPANIST
SUMMER TERM IN SEATTLE
226 West 120th St.
Tel. Morningside 4870

GWILYM MILES

BARITONE
STUDIO: 2231 Broadway, New York City

EDMUND J. MYER

703 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

SIGNOR LUIGI PARISOTTI

Speaking and Singing
21 Claremont Ave., New York.
Phone, Morningside 6320.

ELIZABETH KELSO PATTERSON

SCHOOL OF SINGING
also THE MISSES PATTERSON HOME for
YOUNG LADIES STUDYING MUSIC and ART,
257 West 104th Street (corner West End Ave.),
New York City.

N. VAL. PEAVEY, Pianist

TEACHER OF PIANO AND VOICE
STUDIOS [NEW YORK—816 Carnegie Hall,
[BROOKLYN—99 Euclid Ave.

ASTOLFO PESCIA

MAESTRO OF "BEL CANTO"
148 W. 92nd St., New York
Telephone: Riverside 3815

DOUGLAS POWELL

SPECIALIST IN VOICE
PLACEMENT
Teacher of Clara Loring and other prominent singers.
302 Madison Ave., New York.
Phone Murray Hill 8693.

MÉLANIE CONSTANZE RICHARDT

GERMAN DICTION FOR SINGERS ACCORDING
TO THE LEHMANN PRINCIPLES
Tel. Riverside 7260. 381 Central Park West, New York

CARL M. ROEDER, Teacher of Piano

STUDIO: 607-608 CARNEGIE HALL, N. Y.
Residence: 423 East 140th St., N. Y.
Newark Studio: 136 Roseville Ave.

THE NORMAL INSTITUTE OF MUSIC

LOUIS ARTHUR RUSSELL, Director
Teacher's and Professional Courses in Voice, Piano,
Theory and Physical Culture. (Russell Modern
Methods.) Booklet, etc. 853 Carnegie Hall.

LAZAR S. SAMOILOFF

BEL CANTO STUDIOS. Method of Teaching in-
dorsed by RUFFO, SAMMARCO, DIDUR and others.
Carnegie Hall, New York City.

THE SITTIG TRIO

Violin, Cello and Piano Recitals, Clubs, Musi-
cales, etc.
Fred. V. Sittig, Teacher of Piano and Accompanist.
318 West 57th St., N. Y. Phone: Schuyler 6996.

SCHOOL OF MUSICIANSHIP

Mme. C. TROTIN, Director
Course for Singers: Solfeggio, Theory and
Rhythm. Course for Pianists: Theory,
Harmony applied to the Piano, Improvisation,
Transposition.
Studio 805 Carnegie Hall, N. Y.
Send for circular Phone 5410 Riverside

WALTER S. YOUNG

TEACHER OF SINGING
Carnegie Hall New York

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director
Metropolitan Opera House, New York.
1425 Broadway Tel. Bryant 555

MR. BECKER ANNOUNCES SUMMER PIANO CLASSES

Well-known New York Teacher To
Conduct a Condensed Course During
June and July

Opportunities for summer study of music in New York increase with each season. Among the teachers who have for many seasons conducted classes during June and July is Gustav L. Becker, director of the American Progressive



Gustav L. Becker, Prominent as a
Pianist, Pedagogue and Writer

Piano School. He has planned for this summer a condensed course for pianists and teachers, the objects of which are to correct faults and increase efficiency in technique; to enlarge répertoirs; to give a better understanding of the principles of interpretation and to provide a more thorough knowledge and practical application of theory.

According to Mr. Becker, "The work is mapped according to the needs of the individual pupil, and is taken up in a routine of private lessons, yet teacher and students meet frequently, when subjects of vital interest are freely discussed, demonstrated and applied."

Mr. Becker has established himself securely in America's musical life as an educator of high ideals and progressive methods. He has been conspicuously identified with large educational bodies, having been the president of the New York State Music Teachers' Association and having acted in administrative capacities for other pedagogical organizations. He was among the first to take up the Progressive Series of Piano Lessons, of which Leopold Godowsky is editor-in-chief and has been a prolific contributor to current literature of an educational character.

Votichenko in Recital on Tympanon

Sasha Votichenko gave a performance of old and modern Russian music on the tympanon at the Maxine Elliott Theater, Tuesday afternoon of last week.

**VLADIMIR
DUBINSKY**

**Russian
Cellist**

Mgt. Music League
of America
1 West 34th Street
New York

Season
1917-1918



Mr. Votichenko's art is by this time familiar to New York, as he has given several previous exhibitions of his skill on this instrument, which is closely related to the Hungarian cimbalom. Last week he played an eighteenth century minuet, a number of folk-songs and several pieces by himself, inspired by present-day events. Others who participated in the afternoon's entertainment were Georgi Hartewald, pianist; Yvonne Gairick, Mlle. Swirskaya, M. Patapovich and a Balalaika orchestra.

DAYTONIANS HEAR BAND AND SYMPHONY CONCERTS

Kunwald Forces Reappear—Becker-Bott
Band Makes Auspicious Début—
Karle Recital Cancelled

DAYTON, OHIO, May 3.—Dr. Ernst Kunwald and his Cincinnati Orchestra were heard here for the second time this season, on May 2. The soloist was Lina Esther Palmer, who played the Saint-Saëns G Minor Piano Concerto. Her work was enthusiastically received, although it was distinguished by facile technique rather than by tonal beauty. The orchestra gave an excellent performance of a program containing several popular classics.

Owing to the sudden death of a sister of A. F. Thiele, Dayton impresario, the recital by Theo Karle, tenor, scheduled for May 3, was cancelled. He will sing here next season, however.

An event of much local interest was the initial concert, April 30, of the Becker-Bott Concert Band, Dayton's newest musical organization. The band includes forty picked instrumentalists under the direction of Henry C. Becker. The latter was assisted by his brother, John Becker, solo clarinet of Sousa's Band. The new organization attracted a large audience. It played a good program excellently.

A special car carried Dayton admirers of Caruso to Cincinnati on May 1, when the famous tenor sang in that city.

A. E. S.

MINNIE TRACEY'S RECITAL

Soprano Sings Scandinavian Songs
Charmingly

CINCINNATI, May 1.—At the Woman's Club Auditorium on Saturday evening, April 21, Minnie Tracey, soprano, gave a song recital, assisted by Jean Ten Have, violinist, and Ellis McDiarmid, flautist.

Miss Tracey gave a varied program that ranged from Gluck and Old French songs to César Franck and songs by Hübner, Enesco, Moreau, Fevrier and Georges, besides a group of stunning Scandinavian songs by Sinding, Sibelius, Lundberg and Emil Sjögren. The Lenart Lundberg "Soir d'Été" was dedicated to Miss Tracey. The soprano prefaced the Fevrier "L'Intruse" by an explanation of the Maeterlinck poem. Her charming, spontaneous singing won her a real ovation.

Elizabeth Barbour was a sympathetic accompanist and Messrs. Ten Have and McDiarmid did well in their solos and in the obligati that they played for Miss Tracey.

An especially fine number was a "Cantate de Diane et Actéon," by Rameau, given for the first time in America, the program said, by Miss Tracey, Mr. Ten Have and Miss Barbour.

Louisville Club Launches New Plan to Aid Young Artists

LOUISVILLE, May 3.—An innovation so far as Louisville is concerned was successfully launched here last evening, when the music committee of the Woman's Club arranged a public recital at the club Auditorium for the best pupils of a number of leading teachers of music. The plan is to bring forth at intervals the artist pupils of all the

prominent instructors, at such time as the teachers believe that the pupils warrant such publicity. The next recital will bring to the front young artists from another set of teachers, and the following one still another lot of star pupils and their instructors. The teachers represented at this first concert were Mrs. Catherine Whipple Dobbs, Mrs. Francis Potter Allen, Mr. and Mrs. Victor Rudolf, John Sample and the piano, violin and vocal departments of the Conservatory. The pupils who appeared were Nannie Rudy Anderson and Clara Lisle (of the Kentucky School for the Blind), pianists; Ruth Shrader, Winnie Hubold and Mary Gault Dickens, violinists, and Mary Marks, Lillie May Pryor and Clarence Wolff, singers. Exceptional talent was displayed. H. P.

SANDBY AIDS DELAWARE TENOR

'Cellist Appears in a Wilmington Recital
with Harry Cox

WILMINGTON, DEL., May 5.—Herman Sandby, the 'cellist, repeated his former success here in a recital Thursday evening at the Playhouse. Mr. Sandby assisted Harry Richard Cox, tenor of this city, who has been studying in New York and who gave Wilmington opportunity to learn of his advancement in the vocal art. Mr. Cox's voice proved a revelation even to many of his friends, who have known intimately of his work. His enunciation was especially good and he sang with ease and dramatic fervor.

Mr. Sandby showed clearly that he has matured much since his previous appearances here. His tones were richer and fuller and there was a breadth of thought expressed. L. T. Gruenberg of

New York gave full and sympathetic support at the piano. The Sibelius numbers and Scandinavian folk music and the "Spanish Dance" by Popper were the Sandby offerings. Mr. Cox was obliged to respond to two encores, giving "When I Was Young and Twenty," by Tom Dobson, and "The Eagle," by Foerster.

Wilmington is still talking of the success scored recently by Anna Case of the Metropolitan Opera Company at her recital in the Playhouse here. Of her numbers the "Angels Ever Bright and Fair" aria, Gounod, evidently pleased the most, although she set the audience fairly wild toward the end of her program by singing to her own accompaniment, "America, My America," then giving the National Anthem, standing in the center of the stage, wrapped in the folds of an American flag. T. C. M.

Numerous Concerts Occupy Mabel Beddoe

Mabel Beddoe, contralto, has recently been heard in many concerts, among them a benefit concert at the Orpheum Theater, New Haven, Conn.; a composers' recital at East Orange, N. J.; a performance of "Samson" at the Church of the Ascension, New York; Horatio Parker's "Hora Novissima" at St. James's Church, Brooklyn, and at a banquet of the Cortland County Society, New York. She has also sung at the Recreation Choral Club, New York, with the Oratorio Society, Newburgh, N. Y.; at Hamilton, Ont.; at the Euterpe Club, New York City; at the Easter Sunday concert at the Vanderbilt Hotel. She has been singing several weeks at the Strand Theater in New York. For the fifth year she will sing at Calvary M. E. Church, East Orange.

MISCHA ELMAN

Entire season 1917-18

Now Booking

EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, N.Y.

**EVLYN
EGERTER**

SOPRANO

Management: J. SAUNDERS GORDON
915 Olive Street, St. Louis, Mo.
East. Rep. FOSTER & DAVID
500 Fifth Ave., N. Y.

KATHERINE LINCOLN

Teacher of Singing

33 West 67th St., NEW YORK
(Saturday and Monday)

**HORATIO
CONNELL**

Bass-Baritone

514 Pierce Bldg., BOSTON

Mgt. Haensel & Jones, Aeolian Hall, N. Y.

NEW MUSIC VOCAL AND INSTRUMENTAL

"TAM O'SHANTER." Symphonic Ballade.
By George Whitfield Chadwick. (Boston Music Co.)

Mr. Chadwick's symphonic ballade for orchestra after Robert Burns's famous poem is very welcome, especially in these days when new orchestral works from our publishers are few and far between. Not that it could not hold its place at any time, but it comes at a time when productivity in this department of musical endeavor seems to be somewhat limited.

If we are not mistaken it was produced at the Norfolk, Conn., Festival a year ago, where it made a definitely favorable impression. It would seem that Mr. Chadwick has treated a subject which is very sympathetic to him; he has characterized musically certain passages in the poem, which he considers significant. These extracts are printed at the beginning of the orchestral *partitur* with explanatory notes. The music is vital. It has a decided Scottish tang and it shows mastery of material and expression in its every measure. It is distinctly programmatic, a bit here and there in the Straussian manner; yet it is all finely knit and in no place does the composer let down or sink into the commonplace.

From the standpoint of instrumentation, it is a very notable score, in all probability the finest pieces of orchestral writing we have yet seen from Mr. Chadwick's pen. His command of the

instruments is extraordinarily fine and he has a sensitive appreciation of colors. His employment of a solo viola in one of the dances is capital and gives just the right effect. It is truly a symphonic work of high rank, one that should be played from coast to coast by our symphonic organizations during the coming season. The idiom of this music is modern; Mr. Chadwick, though one of the older men in American creative music, has kept pace with the times and no longer writes in the manner of his early works, which were built along Wagner lines. His score is that of a contemporary musician to whom the word "distinguished" may safely be applied.

The work is scored for three flutes, the third interchangeable with piccolo, oboes and English horn, two clarinets, a clarinet in D and bass-clarinet, bassoons, four horns, three trumpets, three trombones and tuba, harp and strings and a percussion department that includes tympani, bass drum and cymbals, xylophone, glockenspiel, wood-drum, Chinese drum, sand-block and rattle.

There is a dedication: "To my friend, Horatio Parker."

"HARK, HARK, THE LARK." By Franz Schubert. Arranged by N. Clifford Page. "Dream of Love" (Liebestraum, No. III). By Franz Liszt. Arranged by N. Clifford Page. (Oliver Ditson Co.)

Schubert's lovely Shakespeare setting is here found arranged in three editions, for mixed, male and female voices, all done by Mr. Page in splendid style. He seems to have exerted a maximum of care in making these choral transcriptions, giving a fine regard to detail and observing the special nature of the three choral mediums. All three settings are worthily done and should be very useful in making up programs for choral organizations.

Liszt's much hackneyed piano "Liebestraum" has been arranged by Mr. Page as a part-song for mixed voices with alto solo, all with piano accompaniment. Frederick H. Martens, ever ready to adapt as well as to create the poetic word for a composer, has taken the Freiligrath poem which Liszt composed as a song to this same music and written an English poem after it. Mr. Page begins his arrangement with a solo alto voice on the familiar melody, accompanied simply by the piano. The voices enter on the second strain, the altos taking it first, the sopranos entering two measures later. This is an admirable touch, for it retains the alto color established in the opening solo passage; few arrangers would have thought of it. Mr. Page seems to read these things into an arrangement with extraordinary skill. After the big climax Mr. Page puts the melody into the basses, answered by the other voices and achieves another fine effect. The voice-leading is natural throughout and, despite the many harmonic changes in the composition, Mr. Page has succeeded in keeping it within the ability of a good choral society; the voices are subdivided only when it is absolutely necessary. In short, Liszt's "Liebestraum" is ready in a new form for choral societies, in a transcription made by one of the most gifted and skilled arrangers of our day, N. Clifford Page.

"PRELUDE ON 'AMSTERDAM.'" By Clifford Demarest. (Oliver Ditson Co.)

Mr. Demarest writes with facility for the organ and in this piece he has done a fine prelude that should be placed on many a service program. It is nicely constructed, is contrapuntally well worked and has decided dignity. It should be very appropriate at this time, since the tune bears a definite resemblance to "The British Grenadiers."

"SOUVENIR." "THOU ART TO ME." By Emil Breitenfeld. "Longing." By Carl Doering. "Gavotte Louis XIV." By Christiaan Kriens. (Hinds, Hayden and Eldredge, Inc.)

Mr. Breitenfeld's "Souvenir" for a high voice and "Thou Art to Me" for a medium voice are two fine songs to poems by Edward Heyman Pfeiffer. Mr. Breitenfeld's music reveals taste and a sense of refinement. The naturalness of "Souvenir," with its easy flow and grace, is highly attractive, while in "Thou Art

to Me" he voices the noble sentiment of the poem in musical accents somewhat Schumannesque in their frankness and warmth. Both songs are suited for recital purposes.

"Longing" is a very sane effort on Mr. Doering's part to write a straightforward song. And he has succeeded. It is melodious and well climaxed. There is a bit of Brahms in the accompaniment at the bottom of the second page and at the top of the third. That is, however, a result of training and environment and is not to be charged against the composer's inspiration. The song is issued in three keys, high, medium and low.

Mr. Kriens's "Gavotte Louis XIV" is a dainty and effective little piano piece that should attain much popularity. It has charm and is redolent of the days of powdered wigs and the other things that went to make the French court at Versailles the dazzling place that history records. It is not difficult and can be used to advantage in teaching.

"FRIENDS AND BROTHERS." By Charles Frederick Stayner. (C. F. Stayner.)

This is a patriotic song, called into being, we imagine, by the call of America to arms. Mr. Stayner has written the words as well as the music; both are not without merit. The melody is strong and direct and is written for solo voice with piano accompaniment; the refrain we find written for chorus of mixed voices "in score." The latter is very much inferior to the first part of the song and is somewhat of an anticlimax.

"BERCEUSE TRISTE." "Dialogue d'Amour." "Folk-song." "Roving." By Charles Fonteyn Manney, Op. 25. (Oliver Ditson Co.)

Mr. Manney writes splendid piano music. We recall a very lovely Chansonette which he wrote a few years ago. And in the set of pieces listed here he has done another group that will redound to his credit. This set of pieces is without sophistication of any kind; Mr. Manney has simply said some delightful things in his own delightful way. Spontaneity marks them and careful workmanship goes hand in hand with it here.

The "Berceuse Triste," dedicated to the Boston pianist, Richard Platt, is lovely; in the "Dialogue d'Amour" we find an exquisite melodic essay, less original perhaps than some of Mr. Manney's things (there is a striking similarity between its opening measures and Paladilhe's "Psyche"), but nevertheless strong in its appeal. But the Folk-song, with its delicious bits marked "like an interlude" and "like a postlude," is a gem. And the way in which the main theme is restated and elaborated is the work of a very able musician, a composer who has both imagination and technique. We find that they do not appear often together. "Roving" is less distinctive—its beginning is a bit à la Ethelbert Nevin, we feel—but its middle portion makes up for any of its shortcomings. This passionate free middle part makes us certain that Mr. Manney has in him the material for an opera:

the very essence of the spirit of the lyric stage is echoed here.

A fine set of piano pieces, then, are these—modern, yet coherent, splendidly written and withal practicable both for playing in recital in a group of shorter pieces and also for teaching. They range from Grade III to V. A. W. K.

"Elementary Keyboard Harmony." By Robert L. Paul. (G. Fred. Kranz Music Co.)

An efficient teacher of harmony might be able to glean something of value from Robert L. Paul's "Elementary Keyboard Harmony." But we doubt whether such an instructor would employ Mr. Paul's system. First, there are many clinching arguments against pursuing the study of harmony at the piano. The "tempered" scale of that instrument should not be permitted to supplant the true "pure" scale of the voice or strings. The case against the tempered scale has long been complete; it is simply a makeshift. Mr. Paul's idea seems to consist in giving the pupil harmony as a doctor administers a capsule. Ask no questions, but simply swallow! He begins with the primary triads in their various positions; considers chord progression with delightful brevity; "tackles" cadences, original phrases and periods, harmonization of melodies, rudimentary modulation, subordinate triads, deceptive cadences, inversions, dominant sevenths and their inversions, etc. All in eight pages!

"SONGS OF THE RIVER." By Thomas F. Dunhill, Op. 44. (Boston Music Co.)

A truly fetching cycle for solo quartet (soprano, alto, tenor, bass), with piano accompaniment. Mr. Dunhill probably is best known in this country—he is an Englishman—through his superb treatise on Chamber Music. In this cycle he again demonstrates his secure musicianship, and discloses, moreover, a fund of expressive melody, together with the power to evoke proper atmosphere. His rhythms are frequently striking; the vocal lines reveal a finished musical draughtsman; the harmonies are warm and meaningful. The respective titles: "My boat glides with the gliding stream" (quartet); "Where go the boats" (soprano solo and quartet); "A farewell" (soprano and bass, duet); "The brook in winter" (quartet); "Clear and cool" (quartet). B. R.

"AMERICAN SONG BOOK." Edited by Charles H. Levermore. (Ginn & Co.)

With the entire country awake to the possibilities of community singing and a particularly timely interest in the use of patriotic airs, the appearance of a new collection of songs is decidedly welcome. Mr. Levermore's book contains a considerable amount of new material much of which will be of use to school authorities. There are 224 pages of songs, classified as (1) Familiar and Folk Songs; (2) College Songs; (3) Songs of Devotion, and (4) Songs of Loyalty and Fraternity. The publishers have designed this collection for use especially in high schools, academies and normal schools. P. K.

JOHN McCormack

In America Entire Season 1916-17
EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
1451 Broadway, N. Y.
Steinway Piano Used

ADELAIDE GESCHEIDT

Instructor of "Miller Vocal Art-Science"
THE NEW SCHOOL OF VOICE DEVELOPMENT
Studios 817 Carnegie Hall, New York Tel. 1350 Circle



Elsa Lyons COOK

Soprano
Concert, Oratorio and Recital
Mgt. Philadelphia Musical Bureau
507 Weightman Bldg. Phila., Pa. U.S.A.

J. BERTRAM FOX

TEACHER OF SINGING
in all its branches
148 West 72nd St., New York City



MADGE MILLER

Contralto
HARRY CULBERTSON, Manager
5474 University Avenue, Chicago
Personal Address
12 West 77th St., New York City

William S. Brady

TEACHER OF SINGING
Studio: 154 West 72nd St., New York
Telephone Columbus 1311

M. E. CARRIE BRIDEWELL

CONTRALTO
Formerly of the Metropolitan Opera Company
OPERA—CONCERTS—RECITALS
Management, R. E. Johnston
1451 Broadway New York

JULIA ALLEN

PRIMA DONNA SOPRANO
Large Repertoire of Operas and Songs in English,
German, French and Italian
NOW BOOKING
EDWARD C. WHITE, Manager, 1425 Broadway
Telephone—1274 Bryant
Personal Address—325 West 93rd St.
Telephone—6860 Riverside



BELLE GODSHALK

Lyric Soprano

CONCERT
OPERA
RECITAL

Season 1917-18 Now Booking

Management: H. E. Godshalk, 126 South High Street Bethlehem, Pa.

ALICE GARRIGUE MOTT

ART OF SINGING

172 West 79th Street
New York City

MARIE TIFFANY

IRA HAMILTON

Telephone Edgewater 4510 STUDIO—514 FINE ARTS BUILDING

SOPRANO
METROPOLITAN OPERA CO.
ADDRESS: HOTEL ST. JAMES,
109 W. 45th St., New York

PIANIST
Director of Music
Nicholas Senn High School
CHICAGO

9200 CHEER SCHOOL CHILDREN IN DAYTON

Chorus and Orchestra of Young Pupils Give Surprisingly Excellent Concert

DAYTON, OHIO, May 5.—Women bassoon players are rare anywhere, but Dayton numbers among its public school music pupils a fifteen-year-old girl bassoonist. She and scores more of her sex demonstrated the ability of girls to equal boys as players on instruments which for generations were restricted to the sterner sex, at the fourth annual concert by Dayton school children in Memorial Hall. More than 600 singers, under O. E. Wright, and 125 instrumentalists led by Conrad Yahreis, took part.

Dayton has been making amazing strides in community music during the last few years, but in no other phase of the city's musical activities has progress been more marked than in the public schools. Every child is required to attend the classes in singing, and from these were chosen the voices taking part in this year's concert. The attack was excellent and the young singers showed remarkable aptitude for responding to Conductor Wright's baton in the matter of shading and tempi. Among the numbers were Mendelssohn's "Twenty-third Psalm," the "Song of Victory" from Balfe's "Enchantress" and Gottschalk's "When Twilight Shadows." Forty selected boys' voices were heard in Cadman's "From the Land of the Sky Blue Water," while a girls' chorus of equal number sang "Nature Is Quietly Sleeping," with fine effect. The young singers were all from the grades below high school.

The orchestra of 125 was selected from twenty-two grade school orchestras having a total membership of 500 players. There were forty-eight first violins, thirty-five second violins, three cellos, one bass viol, two flutes, one piccolo, three clarinets, one bassoon, six cornets, four harmony horns, one trombone, a harp, two pianos and a full battery of tympani and effects.

Besides the girl bassoonist, there were two girl flutists, four girl cornetists, and forty girl violinists and pianists. Included in the orchestral program were the Nibelungen March, "Bridal Rose" Overture, the Beethoven Menuet, No. 2, a potpourri of "Maritana" airs and the Czardas from "Coppelia."

The school board supplies instruments for talented pupils who have not the means to procure them themselves, and the larger horns, bass viol and tympani are also owned by the board, but in the majority of instances the desire is so great on the part of children to "make" the orchestra that many of them save their pin money for violins or horns instead of candy or movies. One of the unique sights on downtown Dayton streets almost any evening after school is to see one of the A. D. T. messengers pedaling around on his bicycle with his alto horn strapped across his back.

Mr. Wright has specialized in chorus work for a number of years and Mr. Yahreis taught orchestras in several of the schools since 1909, but it was only within four years that the combined forces have been brought to the attention of Dayton parents through the medium of these public concerts, and an indication of their popularity and interest is in the fact that this year's program had to be given on two afternoons and nights, with a total attendance of about 9200.

A. E. S.

Jacques Urlus to Fill Engagements in Holland and Germany

Jacques Urlus, the Wagnerian tenor of the Metropolitan Opera Company, left recently to fill engagements in Holland and Germany. Mr. Urlus has just finished his season with the Metropolitan and was to have undertaken his first concert tour of America. This four weeks' tour had to be postponed, however, owing to Mr. Urlus's previous contracts in Holland and Germany. Mr. Urlus has to fill twelve guest performances in Germany, an equal amount of

opera appearances in Holland and a number of festival concert dates. An October concert tour precedes his opera season here next season. He has renewed his contract with the Metropolitan Opera Company for two more years. Mr. Urlus's fall tour of 1917-1918 will start his fifth season under the management of Annie Friedberg.

MARION VERYL'S CONCERTS

Soprano Soloist with Orchestras in New Haven and Boston

One of the younger and successful artists who have been singing in concerts in the East this year is Marion Veryl, the soprano, who made her first New York recital appearance early last season.

Miss Veryl sang last Wednesday evening at the tenth annual concert of the



Photo by Underwood & Underwood, N. Y.

Marion Veryl, Soprano

New Haven String Orchestra, Prof. Isidore Troostwyk, conductor, in New Haven, Conn. Her numbers included an aria from Gluck's "Iphigénie en Tauride" and selections by Wolf-Ferrari, Grieg, Franz and Rubner. In the aria and the numbers by Franz and Rubner, Miss Veryl displayed in marked degree the exceptional beauty and purity of her voice, and in the last two songs won an ovation.

Another recent appearance of Miss Veryl was as assisting artist with the People's Orchestra of Boston, Jacques Hoffmann, conductor. On that occasion she sang an aria from "The Secret of Suzanne" and compositions by Duparc, Leroux, Mascagni, Schumann, Franz, Kernochan and Rubner. She also sang at the third symphony concert by the Weltman Orchestral Society in Malden, Mass., the last week in April. Her engagements this month include an appearance before the Brooklyn Shriners, a concert to be given by the New York Globe Choral Society and a concert for the Alliance Française in Montclair, N. J. At the last-named concert she will give an entire program of French compositions.

Miss Veryl is under the management of Annie Friedberg.

Frederick Patton in "Pilgrim's Song" at Humphries Concert

In the review of H. R. Humphries's concert, which appeared in a recent issue of MUSICAL AMERICA, mention of the fact that Frederick Patton, baritone, contributed Tchaikowsky's "Pilgrim's Song" to the program was inadvertently omitted.

Revival of Operatic Rivalry

In some quarters the energy which is being put forth by the Metropolitan Opera House powers is ascribed to the competitive impulse stirred up by the Chicago Opera Company, which has announced a four week's season of Italian and French opera to begin in January of next year. Those who have talked with Cleofonte Campanini assert he is as full of fight as in the days of yore, when he held sway in the Manhattan Opera House.

JOHN DOANE

CONCERT ORGANIST



1812 Sherman Ave.
Evanston, Ill.

The A. B. Chase Company
Norwalk, Ohio

Gentlemen:—

For the last four years I have used in my coaching studio, an A. B. Chase Grand piano. I wish to express myself as more than satisfied with the service that I have had from it. Its tone is brilliant and round; the action responds to the slightest graduation of tone color; and it stands the very hard usage to which it is subjected, most remarkably.

For six years, in the Oberlin Conservatory of Music, as student and teacher, I had the opportunity of watching the qualities of the A. B. Chase Upright, as they are used almost exclusively in that immense institution. Their wearing qualities are almost unbelievable. Under the gruelling test of eight hours student practice six days a week, they remained in tune for a long period, and some that had been there for twenty years were the favorites of the students on account of the beautiful tone.

I can most heartily recommend them to anyone who desires the finest qualities to be found in a piano.

Very truly yours,

Feb. 17th, 1917

John Doane

THE A. B. CHASE COMPANY
NORWALK, OHIO

CONCERT COURSE REVEALS READING'S MUSICAL SPIRIT

Fine Series Eagerly Supported—Caliber of Local Symphony Orchestra Improved

READING, PA., May 4.—Walter Heaton's thirty-eighth organ recital (to the usual overflowing audience) closed a highly successful musical season in this musically progressive city.

In the Haage series of subscription concerts every seat in the Academy of Music was sold long before the date of the first concert. Efreim Zimbalist, Alma Gluck, the Flonzaley Quartet and the Philadelphia Orchestra appeared in the order named and all were eminently successful, although disappointment was felt because the orchestra's full personnel could not appear and because Leopold Stokowski was absent. Mr. Rich, however, proved entirely able at the conductor's stand.

The Reading Symphony Orchestra, conducted by Harry E. Fahrbach, has had the most strenuous season of its career. It now consists of over fifty players, all of them artists of local reputation. Their interpretations of the larger concert overtures and symphonies represent a considerable advance over the somewhat mediocre readings of previous years. Gertrude Dunkelberger, one of our leading sopranos, was the most successful soloist at these concerts. She is constantly improving, especially in vocal control, and possesses clean diction and delightful stage presence.

The Olivet Glee Club (male voices) lately closed its season with a largely attended musicale. Under Walter Heaton's direction this new organization has won for itself a distinct place in Reading's musical life.

Mr. Kreisler's recital a few weeks ago was one of the most inspiring events in local musical annals. Never have I seen a Reading audience so electrified and charmed. The financial result was

disastrous; almost as severe as in the Paderewski recital several months ago. Reading has no concert hall large enough to accommodate a sufficient number of people to make it worth while engaging expensive celebrities, and for that reason we are deprived of the opportunity of hearing the greater artists with any regularity.

The Gilbert and Sullivan opera, "Patience," was given recently by local amateurs and proved to be entertaining, if hardly up to our usual musical standard. There are several hastily arranged concerts scheduled for this month, most of them in aid of the Red Cross fund. The few that have been heard were very disappointing, but as they were given for a charitable purpose criticism can be dispensed with.

W. H.

Canadian's Song Wins Quick Popularity with Allies' Soldiers

In the Home Defense League Parade on May 5 the Twenty-second Regiment Band played a tune which attracted considerable attention. This was the product of Gordon V. Thompson, a Canadian. The song is entitled "When Your Boy Comes Back to You." The Canadian soldiers fancied the tune instantly, and carried it with them to the Western front. There the British Tommies took it up and it rapidly became one of the most popular of the trench tunes. Even the French *poilus* began to hum it, so the song was translated and now the French soldiers are singing it.

Proposes Campaign in New York of Russian Music

A letter to the New York *Tribune* suggests that a campaign in New York of Russian music would be timely just now. "Such a movement," the writer states, "would be appreciated by our Russian allies, and nothing could be more fitting at this juncture than to evidence in this way our attitude toward Slavic art, as distinguished from our attitude toward the Kultur of the Boche."

Mme. Yvette Guilbert

KNABE PIANO USED. ADDRESS: TO M. SCHILLER, HOTEL KNICKERBOCKER, NEW YORK

NOW BOOKING
SEASON 1917-1918

Billy Sunday's Trail-Hitters "Soothed" by "Rodey's" Music

A Sinner Hears Director Rodeheaver and His Community Chorus of 18,000 Create "Atmosphere" for the Great Evangelist in the Big New York Tabernacle

BILLY SUNDAY'S music is as indispensable to his success as hell is to his theology. We could not conceive of the omission of either the roaring pit or "Rodey's" great battalions of singers—which brings us to Homer Rodeheaver, the Rev. Sunday's musical director, trombonist and baritone.

In fairness to both gentlemen the dignity-conferring title of Reverend should be transferred from the preacher-man to his musical generalissimo. This would sound better: Mr. Sunday, the Rev. Rodeheaver. If you doubt the propriety of this proposal do as we did—fight and hack and push your way into the great Billy Sunday Tabernacle—and compare the platform conduct of the two leading actors, the suave, impressive majesty of the Rev. "Rodey" and the fitful, fidgety boisterousness of Mr. Sunday. A good-natured mastiff and a cocky, flea-infested spaniel—such is the picture.

As we struggled and gasped in the crowd without the Tabernacle we heard a great chorus within singing an old and familiar drinking song. Yes, a drinking song—and Billy Sunday the archangel of prohibition! Billy, Billy, you are breaking our heart! We were refused entrance at a dozen gates on account of the crowd ahead of us, but finally we reached the select segment of the Tabernacle after a long tramp around.

Finding an Entrance

Each gate was marked for a special purpose, some for ushers, for ministers only, and so on. We failed to slip by the kindly guardian at the door for the clergy; he only sniffed and pointed to the next gate. This was marked "Hospital." Encouraged, we went on, to the adjoining gates. These entrances were labeled "Sopranos and altos."

Tenors are permitted to enter the gate for basses. No explanation is made why the hospital is located so near the singers' concourse; we are sure the 2000 men

and women we saw in the "lofts" a few minutes later were peaceful and mild-mannered folks.

When we finally reached the press box, right alongside the flag-bedecked platform (freighted with Director Rodeheaver, a gentleman whose initials are John D. R., Jr., and a great deal of other important paraphernalia), the chorus and audience had finished singing the drinking song. Need we explain that the drinking song was "The Star-Spangled Banner"? Yes, the noble words of Francis Scott Key were set (according to John Philip Sousa) to a good old drinking song, "To Anacreon in Heaven"—this was in the pre-dry period. And it takes a spree to put a patriot in proper mood to wrestle with the jaggy air of our National Anthem. If this be treason hang us to one of the high notes.

Spectacular Effects

Any time "Rodey" becomes tired of playing Friday to Sunday he might branch out into Harry Barnhart's line. Mr. Rodeheaver uses many of Mr. Barnhart's tricks of persuasion in conducting his community chorus. "Rodey" glories in antiphonal effects. The sopranos alongside of our seat would start "Brighten the Corner," as inevitable as the Billy Sunday collection plates, and a section a full block away would echo the verse (written by a Sapolio press-agent?). Then another division around the block would join in, and then the whole audience would be brightening their corners. Two grand pianos are used to support the singers. The two pianists (we couldn't see them, but judging from the volume they must be twelve feet tall) provide accompaniments of orchestral power—terrific! But the Tabernacle is a big place.

"Come now, folks, the fourth verse," "Rodey" would coo, and the whole Tabernacle would shiver.

Throbbing Excitement

Every few minutes there would be a storm of handclapping in some quarter, seemingly to encourage the singers. These flurries of enthusiasm would break out at the slightest provocation, other groups would join in—and you can imagine the state of excitement which kept every one tingling with expectation.

Then Rodey sang a duet with a sympathetic woman, after an explanation that the song was a real, genuine plantation creation. We are rather suspicious of the darkey origin; it sounded too cabarety, but Mr. Rodeheaver and his aide *did* sing the ditty well. His voice is as soft and caressing as his speech, and that is saying considerable.

To speak disrespectfully of the hymns used by Director Rodeheaver, "banal" and shoddy as they may be musically, would be to deride the veneration of good souls who possibly have no other music lore, who are linked by these worn tunes to the memory of a vanished and mellow youth.

Seduction of Songs

It is this artful association that doubtless accounts for the success of Mr. Rodeheaver—beg pardon, Rev. Sunday—in securing such evangelical results. Consider the proselyting power of "Onward, Christian Soldiers!" "America," and many things become clear. You have noticed that Rodeheaver is a student of effects, like Mr. Sunday. As an example in one of the Rodeheaver prohibition songs (the title, we believe, is "The Brewer's Big Horses Can't Run Over Me"), the singers are advised in the score that a good effect will be secured if one section will make a noise "like escaping steam." This is typical! Unfortunately we did not hear this gem.

The chorus singing was good when "Rodey" looked them in the eye, otherwise they would lag and slide off pitch, just as they do in the average church where there are no professional leaders. Yes, Rodeheaver has the Barnhart driving power, plus some other qualities.

Who but a "Rodey" could "discover" a little girl in the audience and ask her to sing a verse, while 18,000 persons joined in her chorus? This little incident happened (or was it staged?) about the time Oscar Seagle sang a solo in the Tabernacle. Not having been there on this occasion we can say no more. The point to emphasize is the pre-arrangement of every musical as well as every other detail in the Billy Sunday Tabernacle—nothing is left to chance in the choir "lofts"—or hospital.

Suddenly we hear a decidedly raspy, forced voice. We feel a sympathy for the nattily dressed speaker who has appeared so suddenly.

"That's Sunday!" is whispered, and we realize we are in the Presence. With the entrance of the leading man we must exit; this not being a theological maga-

zine, we are cruelly obliged to refrain from all comment on his anthropomorphic platitudes disguised in slang.

A. H.

Olive Nevin Wins Favor in Concerts at Jersey City and Edgeworth, Pa.

Olive Nevin, the soprano, was cordially received in a recent benefit concert at Jersey City for the Home of the Homeless. The participants were the Arion Ladies' Chorus, Arion Male Chorus, Philharmonic Orchestra of New York, Miss Nevin, Carl Schlegel, baritone; Francis T. Lapitino, harp virtuoso; Walter Kieseewetter, accompanist. Miss Nevin's facile singing of "Caro Nome" from "Rigoletto" won applause. She also gave soprano solos in some of the male chorus numbers, and formed part of the ensemble which sang the Sextet from "Lucia." Two days previous to this concert Miss Nevin gave an attractive recital program at the Edgeworth Club, Edgeworth, Pa., aided capably by Walter Kieseewetter as accompanist.

Egan Makes His Boston Début

BOSTON, May 5.—Thomas Egan, the Irish tenor, appeared for the first time in this city last evening in a song recital at the Boston Opera House. Mr. Egan was assisted by Lillian Breton, soprano; Frederick Gerald, violinist, and Francis Moore, accompanist. W. H. L.

One of the largest performances of the "Messiah" ever undertaken in this country will be given July 21 at Ocean Grove, N. J., under the direction of Edward G. Marquard, conductor of the Peoples' Choral Union of New York. The soloists, all engaged through Foster & David, are Marie Stoddard, soprano; Elizabeth Wood, contralto; Dan Beddoe, tenor, and Frederic Martin, basso.

ONE DOLLAR

a month for a four-line card in the "Directory Column" of the Educational Department of the Musical Observer (America's fastest growing music monthly) will bring your name before over 15,000 music-lovers, secretaries of clubs, managers, etc., in every city of the Union; it will also appear in over 5,000 copies sold from newsstands, railroad depots, etc., and will in fact open to artists, teachers and the profession in general a wide and very fertile field of publicity.

In addition, we pursue a most liberal policy as to mention of advertisers in our reading columns, publish programs, cuts, etc., and in fact when your card is listed we co-operate with you in every way to make it pay as an advertising proposition. Shall we send full information? Just write your name and address in the margin and we'll tell you about it.

ADVERTISING DEPARTMENT
MUSICAL OBSERVER
COOPER SQUARE NEW YORK

LILLIAN HEYWARD

LYRIC SOPRANO

available for

SPRING FESTIVALS

Hear Miss Heyward's Pathé Phonograph Records

Personal Address: 237 West 108th Street, New York

'Phone Academy 790



EXCLUSIVE
VICTOR
ARTIST

OL
KLINE
V
E

SOPRANO

CONCERT—ORATORIO—RECITAL
Mgt. Wolfsohn Bureau, 1 W. 34th St., N. Y.



JULIUS
FALK
VIOLINIST

Recitals—Concerts.
Orchestra Engagements
Wolfsohn Bureau or C. H. Falk,
Personal Representative,
96 5th Ave., Room 20, New York

"LIKE MELBA AT HER BEST"

"Take Melba at her best
and then you have an
idea how

GRACE KERNS
sang on Thursday
night."

Statement made by Joseph Pache, Conductor of the Oratorio Society of Baltimore after the concert on Feb. 22.

Mgt.: HAENSEL & JONES
AEOLIAN BLDG., N. Y.

Julius William Meyer

VOICE PRODUCTION
and INTERPRETATION

CARNEGIE HALL

Telephones: Circle 1350, Studio Prospect 1350, Residence

PAUL DUFALT

TENOR

NOW IN AUSTRALIA

c/o Frederic Shipman, Hotel Australia, Sydney, N.S.W.



SOUSA AND HIS BAND

Associated with
New York Hippodrome
SUCCESSSES

1915—1916—1917

Office, 1 West 34th St., New York City
(Telephone, 6128 Greeley)

DAMROSCH INSPIRES CALIFORNIA CHILDREN

Plays for Los Angeles Students and Visits Rehearsal of School Orchestra

LOS ANGELES, CAL., April 28.—The children of Los Angeles rose to the opportunity to hear the New York Symphony Orchestra, under Walter Damrosch, better than did their elders. The orchestra gave four concerts here, one of them being at the Shrine auditorium for the school children and there were about 4500 of the latter in the audience, accompanied by about 500 teachers.

The first part of the program consisted of a short lecture by Mr. Damrosch on the instruments of the orchestra, illustrated by various players. This was greatly appreciated by the older students, many of whom play in the school orchestras, which included 1600 students. The orchestra played five numbers, each introduced by explanatory remarks from the conductor. This plan was started here by L. E. Behymer at a previous visit of the same orchestra.

Mr. Damrosch visited an orchestral meeting of the schools the same morning in which he heard 180 youngsters in one body and took the baton himself for one number, much to their delight.

The first concert of the orchestra, brought to Los Angeles by Mr. Behymer, presented two or three novelties and drew an especially large audience, due to the fact that both Kreisler and Zimbalist were featured. They played the Bach Double Concerto for violins and a movement of a Mozart Concerto for violin and viola. Thus in four days Kreisler was heard on three instruments, violin, viola and piano, having played the piano accompaniments for Warlich the preceding Saturday.

There is another attempt being made to resurrect the idea of community singing here, in spite of the California weather, which by its beauty sends people to the beaches and the country on Sunday. The following representatives of various organizations are interested in the propaganda: Seward Simons, Mrs. J. T. Anderson of the federated music clubs, William H. Lott, president of the local music teachers' association, and Julie Christin of the Dominant Club. The street railway company has fostered the idea to an extent by having Mrs. Windsor lead the audience in singing at the band concerts in Eastlake Park, but the present effort is to enlarge on the idea by having choruses in various sections of the city.

Joseph Carl Breil, composer of the music for the photo-play, "Intolerance," and others, has written an opera, which he promises performance soon with leading local soloists. W. F. G.

At the "Baby Day" conference of the New York City Federation of Women's Clubs, Mrs. John Francis Yawger, president, at the Hotel Astor, New York, on May 3, Florence Turner-Maley sang a group of her children's songs from the collection entitled, "Just for Children," with notable success.

Edith

Chapman Goold

Soprano

RECITALS—CONCERTS

ORATORIO

Address: 226 W. 78th Street

New York City

Telephone: Schuyler 4789

COPLEY QUARTET OF BOSTON CELEBRATES FIRST BIRTHDAY



Members of the Copley Quartet of Boston, Which Consists of Raymond Simonds, Everett Clark, Edward MacArthur and Oscar Hunting

BOSTON, MASS., May 4.—The Copley Quartet of this city, consisting of Raymond Simonds and Everett Clark, tenors; Edward MacArthur, baritone and Oscar Hunting, basso, has just celebrated its first birthday anniversary. In the first season of its existence this quartet has sung 222 engagements. Many of these engagements have been noteworthy. Among them, the first performance in America of D'Indy's "Chant de la Cloche," given by the Cecelia Society of this city, Chalmers Clifton, conductor, in which the Copley Quartet were engaged to create solo parts. The quartet has appeared in Canada, New York and all through New England, and in consequence of the many local engagements a tour to the Pacific coast was necessarily abandoned.

Individually the singers are all well known in the active music interests of this city. In his long service as tenor soloist at historical King's Chapel, from whence he went last season to the Old South Church, to replace George Rasely, who went to New York, Mr. Simonds enjoys a distinctive place as a tenor soloist of marked abilities. He has recently been re-engaged at the Old South. Mr. Hunting, the basso of the quartet, is soloist at the Mount Vernon Church, this city. His reputation as an oratorio artist is well known. He has appeared three times with the Handel and Haydn Society and with many of the other oratorio societies here in the East.

Mr. MacArthur, in addition to his vocal virtues, is a conductor of ability. The well known Schubert Club of men's voices of Malden, Mass., sings under his baton; he also directs the chorus and orchestra of the Malden Musical Club, and is choir director of the Center Methodist Church in Malden.

The first tenor of the quartet, Mr.

Clark, is soloist at the First Congregational Church in Newtonville, Mass.

In its expensive repertoire, the quartet has a number of compositions that various composers have dedicated to it. Mr. Hunting, the manager, believes that members of musical organizations are in a position to do a great amount of good by fostering and keeping alive the spirit of patriotism, and to this end, patriotic numbers are to be found on all programs of the Copley Quartet. W. H. L.

Wins Favor in Montreal Recital

Gertrude Manning Landale, an artist-student of Miller Vocal Art-Science under Adelaide Gescheidt's instruction, won exceptional favor in Montreal recently when she gave a recital there under the auspices of the Daughters of the Empire in aid of the Iverley Settlement Benefit for Soldiers. Mrs. Landale appeared before a large and fashionable audience, singing the aria "Un bel di" from "Madama Butterfly" and "Depuis le Jour" from "Louise" excellently, and winning similar applause in some French songs and old English numbers, among them Purcell's "Passing By" and "Pretty Polly Oliver." Her audience was so delighted that she was obliged to add several extras.

Remembrance from Rock Island

To the Editor of MUSICAL AMERICA:

I note with pleasure, in the columns of your paper, the progress Mr. Freund is making with his propaganda. And we gratefully remember the stimulus he gave to our efforts by his lecture here last spring. He put us in touch with the musical progress of this country, which has enlivened our efforts during the past year.

Yours truly,

J. VICTOR BERGQUIST.

Rock Island, Ill., April 26, 1917.

YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists, and teachers. STUDIOS: 318 W. 82d St., New York. Tel. 8537 Schuyler

Ethel Cave Cole

(Mrs. Kelley Cole)

Accompanist and Ensemble Player Teacher of Singing and Coach

57 West 58th St., N. Y. Plaza 2450

SABA DOAK

CONCERTS, RECITALS AND ORATORIOS
Plaza Hotel, Chicago

BEATRICE MAC CUE CONTRALTO

CONCERT—ORATORIO—RECITAL
ADDRESS, 206 W. 95th St., NEW YORK. (RIVER 6180)

AUSTIN GREETES TWO FINE ORCHESTRAS

St. Louis Symphony Soloists Win Favor—Local Forces Score—Honor Frank L. Reed

AUSTIN, TEX., May 3.—The final concert in the series presented by the Austin Music Festival Association was given last night in the Hancock Opera House by the St. Louis Symphony Orchestra, with Lillia Snelling and Arthur Hackett as soloists. The extra matinee was exceptionally pleasing, the capable soloists being Leonore Allen and Charles E. Gallagher. The splendid programs drew the heartiest praise from all who heard them.

Another epoch was marked in the life of the Austin Symphony Orchestra when the second fine concert by this organization was given last Sunday afternoon in the Majestic Theater. Arthur Saft, concertmaster, the soloist, was heard to advantage in the Wieniawski Violin Concerto in D Minor, Op. 22. A crowded house greeted Conductor Reed as he stepped upon the stage for the opening number, "The Magic Flute" Overture. Other numbers were Adagio and Minuet for strings, by Mozart; Bizet's "L'Arlesienne Suite"; "Valse Triste," Sibelius, and Hungarian Dances, Nos. 1 and 2, Brahms. This is probably the final concert of the season, but all indications point to still greater success for this orchestra for another year.

Frank L. Reed of the University School of Music has been commissioned to write the pageant music for the centennial celebration of the Auburn Theological Seminary at Auburn, N. Y., which will be held Oct. 7 to 10, 1918. The commission was received from William Chauncy Langdon, master of the pageant, heartily seconded by George Black Stewart, D.D., president of the Seminary, and the members of the faculty. G. G. N.

George C. Jell, manager of the recording department of the Columbia Graphophone Company, was married on April 28 to Aileen Shea, at the home of Miss Shea's parents in Memphis, Tenn. Miss Shea has been prominent in the South in a social and musical way, being a contralto of ability.

"UNIVERSAL SONG"

Twenty lessons in Voice Culture, by FREDERICK H. HAYWOOD
"A skillful way of presenting his subject. It should be universally read."—Musical Leader.

At your Music Dealers or from the Author, 331 West End Ave., N. Y. C. Price 75c Postpaid.

Mrs. Edward MacDowell

Programs of MacDowell Music
Management: GERTRUDE F. COWEN, 1451 Broadway, New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

Steinway Piano

HUBBARD-GOTTHELF
OPEROLOGUES

Havrah W. L. Hubbard Claude Gotthelf
Former Music Editor Concert Pianist
Chicago Tribune

GERTRUDE F. COWEN, Manager, 1451 Broadway, N. Y.
Mason & Hamlin Piano

YVONNE
DE TREVILLE

COLORATURA SOPRANO
Management: Alma Voedisch, 1425 Broadway, New York.
Personal Address: The Rockingham, 1744 Broadway, New York City.

DAVID BISPHAM

INSTRUCTION IN SINGING & DRAMATIC RECITATION

OPERA—CONCERTS—RECITALS

Teaching in New York Throughout the Summer

44 West 44th Street New York

Schumann-Heink

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

SEASON 1917-18 NOW BOOKING

PORTLAND SYMPHONY GIVES REQUEST "POP"

Christensen and Lind Conduct Program—Seattle Venture Fails to Interest

PORTLAND, ORE., May 1.—The Portland Symphony Orchestra gave a "request program" Sunday before a large audience. M. Christensen conducted the first part of the program, which consisted of the Tchaikowsky "Pathétique" Symphony. The second part of the program comprised:

"Peer Gynt," Suite, Grieg, Prelude to "Lohengrin," Wagner; "Invitation to the Dance," Weber-Weingartner; "Dance of the Whistle Pipers," Tchaikowsky; Irish Tune from "County Derry," Grainger; Intermezzo from "Jewels of the Madonna," Wolf-Ferrari; and "Southern Rhapsody," Homer.

The latter part of the program was conducted by Waldemar Lind. The net proceeds of this concert are to be used as a nucleus for an emergency fund for the orchestra.

The MacDowell Club presented Harold Parrish Williams in a delightful song recital Saturday at the Multnomah Hotel. Mr. Williams is a recent arrival in Portland and has already won many friends. The recital was followed with a reception at the home of Mr. and Mrs. Donald Spencer, given in honor of the singer.

A special program was given before the Portland Women's Club, one of the largest organizations of its kind in the Pacific Northwest, Friday. The program was in charge of Mrs. Warren E. Thomas. Mrs. Edward Alden Beals gave a comprehensive paper on "Italian Opera," illustrated by Mrs. Raymond A. Sullivan, who sang several arias which were received with much praise. Mrs. Thomas was the pianist.

One of the best recitals ever given in Portland by amateur singers was heard at the Masonic Temple on Friday evening, when Roberto Corrucinni presented a number of his students. Those appearing in solos were Mme. Corrucinni, Eloise Anita Hall, I. G. King, Arthur J. King, Karl Herbring. An excellent chorus gave two numbers. Assisting were Icilio Miccoli, flautist; Katherine Dinsmore and Martha Reynolds, accompanists.

The second concert given under the

management of David Sheetz Craig of Seattle, presenting artists from that city to the Portland public, was given at the Little Theater, Friday evening. Hiram H. Tuttle, baritone, and Albany Ritchie, violinist, created a highly favorable impression. It is to be regretted that these intercity recitals have not been made to pay, both upon this occasion and a similar one when Portland artists were presented in Seattle. Mr. Craig is a progressive manager and deserves much credit for his efforts in this direction.

Frances Sheehy, pianist, assisted by Mrs. Clarence Cole, soprano, gave a delightful recital at Eiler's Hall, Monday. Other important recitals were given by Franck O. and Beatrice Hidden Eichenlaub, Alice Brown Marshall and Walter A. Bacon.

The Apollo Club gave a splendid concert at the new Liberty Theater, Monday evening, with Otto Wedemeyer, baritone, as the assisting artist. These concerts are always greeted with capacity audiences. The singing of the club is always good, while Mr. Wedemeyer is one of Portland's most popular singers. William H. Boyer conducted with his usual success. H. C.

COLUMBUS ARTIST SERIES

"Quality Concerts" for 1917-18 Announced—Community Music in Suburb

COLUMBUS, OHIO, May 7.—The Quality Series of concerts, managed by Kate M. Lacy, has been announced for the season of 1917-18. All of Miss Lacy's artists are new to the city, except Mme. Galli-Curci, who substituted so delightfully for Emmy Destinn this spring; the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, which has a large following here, and Teresa Carreno, who has been here several times. Anna Case, Sophie Braslau, Eddy Brown and Theo Karle will be warmly welcomed as newcomers.

Community music is flourishing in the small village of Clintonville, a suburb of Columbus, which will soon be in the city limits. The Choral Society is now two years old. Under the direction of Leroy B. Taylor, its members have attained a high degree of excellence. The assisting artists at the second annual concert last Friday evening were Loretta Schmidt, soprano; Corinne Borchers, contralto, and John McCardle, who, with Helen Dowd as accompanist, added much to the entertainment of the audience. E. M. S.

NEW CANADIAN BUREAU

Will Handle Concert Artists Over Western Circuit

CALGARY, ALBERTA, May 5.—An organization to handle concert attractions through western Canada has been formed here, and is known as the Western Canada Concert Bureau. Laurence A. Lambert is manager.

The bureau will negotiate musical business with the various concert managers and booking bureaus in the United States and Canada.

Three kinds of circuits have been established: Class A attractions, four to eight dates; Class B, fifteen to twenty dates; Class C, forty to sixty dates.

Good Soloists with Tirindelli Orchestra in Cincinnati

CINCINNATI, April 29.—Signor Tirindelli, with his fine orchestra, presented another unusual program Wednesday evening. The soloists were Willard Talentire, a talented violinist of Signor Tirindelli's class; Berta Forman, taught by Minnie Tracey, who presented the *Stephano* aria from "Romeo" and Chausson Indoue, Rimsky-Korsakoff, and Jemie Vardeman, who played the Piano Concerto in B Flat Minor of Tchaikowsky. Miss Vardeman has appeared several times before with orchestra, always creating a profound impression.

Says It Is "Inspiring"

To the Editor of MUSICAL AMERICA:

The thousand words on page 3, reporting Mr. Freund's address at the Hippodrome, is the most inspiring thing I have read on music in ten years.

Cordially,

KINGSBURY FOSTER.

New York, May 4, 1917.

Three Octaves The Normal Compass of Any Voice

By WHITNEY TEW

A SHORT compass, say, of two octaves, is unmistakable evidence of a displaced vocal mechanism. This is the fundamental reason for developing the full range of the voice. With the whole vocal scheme in co-ordination (which condition alone makes possible the exhibition of its quality and volume), at least three octaves of even tone is the necessary and logical development.

Hence, an extended compass becomes the primary desideratum in voice development. If this compass is developed the instrument is of necessity free from and unrestricted by the interference of extraneous influences, and consequently cannot be forced. No one part of the body can be forced by another if both are in co-ordination—this is a primary law of physics. It would be impossible to force a compass of three octaves; therefore, when this range is acquired, it establishes the fact that there can be no strain on the instrument.

Furthermore, the beauty, flexibility and rich coloring of the tone, being basic with full complement of harmonics and

overtones, are only revealed by this normal compass and the sequential liberation of the instrument and without these dramatic, clear enunciation is impossible. Three octaves at least is the normal range. If the range is less than this the instrument is restricted and never free from a forced displacement.

These facts were taught by Porpora, the greatest singing master of the world, and were known to and practised by Veluti, Crescentini and many others of the great line of men whose careers in succession formed the glorious epoch of the medieval renaissance.

This art is now submerged, but is being resurrected through seeking the masters for inspiration and guidance. Devotees at the shrine of other arts besides that of the divine art of singing have for generations sought this inspiration and the principles which were known to the old masters. The sculptor and architect return to the models, symmetries and grace of the ancient Greek; the painter to those exemplars whose inspiration lay in their communion with the higher attributes of grace and beauty, through the devotion to that wondrous star of truth which hung over Bethlehem.

GREELEY HAS ITS SECOND FESTIVAL

"Elijah," "Bohemian Girl" and Concert by Damrosch Orchestra the Features

GREELEY, COL., May 5.—Three days, April 30, May 2 and May 3, were devoted to the second annual May Music Festival at Greeley, and three notable events rewarded those who attended.

A brilliant performance of Mendelssohn's "Elijah" was given on the first day by the Greeley Festival Chorus, the Philharmonic Orchestra, J. C. Kendel, conductor, and four excellent soloists—Mrs. J. M. B. Petrikin, soprano; Mrs. Bessie Dade Hughes, contralto; Horace P. Wells, tenor, and Henri Scott, basso. Assisting artists were Mrs. Jennings, soprano; the State Teachers' College Glee Club; Mmes. Bristol, Findley, Thompson and Messrs. Hatch, Thompson, Philips and Searing. J. C. Kendel, general musical director of the festival, lent his efforts toward a truly inspiring performance.

The second day of the festival brought Balfe's opera, "The Bohemian Girl."

The Philharmonic Orchestra, again directed by Mr. Kendel, furnished the instrumental background. The ballet was recruited from the Department of Physical Culture and Interpretative Dancing of State Teachers' College, directed by Margaret Joy Keyes, and the stage direction was in the hands of S. R. Hallen.

Frederick W. Clark was *Count Arheim*; Matthew Auld was *Thaddeus*; Ralph English, the *Florestin*; Jack Mosher was *Devilshoof*; *Arlene* was played by Josephine K. Kendel; Lela Aultman was *Buda*, and Vera Gillett the *Queen of the Gypsies*; Geoffrey Philippeny was the *Captain*. A well trained chorus gave valuable assistance.

On May 3 the Symphony Society of New York, Walter Damrosch, conductor, and Efrem Zimbalist, violinist, as soloist, held a large audience spellbound from the "Mignon" Overture to the March from "Aida." The orchestra played Schubert's B Minor Symphony, two numbers by Saint-Saëns, the "Lohengrin" Prelude, the Prize Song from "Die Meistersinger" and the *Allegretto* from Beethoven's Eighth Symphony. Mr. Damrosch's men were in fine form and were given an ovation.

Mr. Zimbalist played Mendelssohn's E Minor Concerto with orchestra and was most enthusiastically acclaimed. The festival came to a brilliant patriotic close when the huge audience in the Sterling Theater rose to sing "The Star-Spangled Banner" as a large American flag was unfurled.

EDNA GUNNAR PETERSON PIANIST



"Miss Peterson has an unusually fine talent. She is expert and resourceful in matters of technique, produces a remarkably full and suave tone, and is entirely sympathetic with the emotions of the composers."—*Eduard G. Moore, Chicago Daily Journal*, March 22, 1917.

Address: 1352 East 62nd St., Chicago
Exclusive Management: Vera Brady-Shipman, 9th floor Auditorium Building, Chicago.

FLORIO

TEACHER OF SINGING

Grand Opera Tenor (formerly La Scala Milan and Leading Vocal Instructor of Berlin). A REAL "MASTER" who can interpret and a thorough musician. Specialist of the "VOCE POSTATA" (Golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure, sweet quality of tone, full, rich and resonant, which cannot be obtained by physical force or unscientific teaching. Pupils coached for grand or light opera, concert and oratorio. Studio: 177 W. 58th St., N. Y. C. Phone 7127 River

THOMAS J. KELLY

"Correct breathing, tone production and enunciation"

707 Fine Arts Building, CHICAGO Mr. and Mrs. Kelly in programmes of Artistic Singing



GRACE BRADLEY CONTRALTO

Available for OPERA, CONCERTS, FESTIVALS

Exclusive direction MRS. HERMAN LEWIS, Inc. Carlton Chambers, 402 Madison Ave., New York

LOUISE DAY

LYRIC SOPRANO
Concert-Recital-Oratorio
SEASON 1916-1917

Exclusive Management: Miss Annie Friedberg
1425 Broadway, NEW YORK

BERKSHIRE STRING QUARTET

Hugo Kortschak Hermann Felber, Jr. Clarence Evans Emmeran Stoeber
Address:—BERKSHIRE STRING QUARTET, 850 PARK AVENUE, NEW YORK

GAMBLE CONCERT CO.

Davis Theatre Bldg.
534 Smithfield St.
PITTSBURGH, PA.

MAX PILZER

"A GREAT VIOLINIST"

Will tour America Season 1917-18
under the management of DANIEL MAYER
Times Building, New York

BIENNIAL REVEALS KREIDLER AS SINGER OF GOSPEL HYMNS



Louis Kreidler and a Group of Participants in the Recent Federation Biennial at Birmingham. Standing, Left to Right: Joseph Zoellner, Jr.; Joseph Zoellner, Sr.; Frank E. Ward, Mr. Kreidler, Robert Dolejsi, Prudence Neff, Antoinette Zoellner, Thuel Burnham, Mrs. Emily K. Schupp. Seated: Ralph Lyford, Modest Altschuler, Amandus Zoellner, Charles C. Washburn, Myra Reed

A NEW rôle for a prominent artist was revealed at the recent biennial in Birmingham, Ala., when a number of the delegates and artists, including Louis Kreidler; the operatic baritone, attended the Wednesday evening meeting at the Sixteenth Street Colored Baptist Church to hear the negro choir in its singing of the famous jubilee songs. When the meeting was about over the pastor arose and expressed his regrets that the choir had not had the advantage of hearing any of the soloists which the biennial had brought to Birmingham, whereupon Louis Kreidler arose from the audience, went forward to the platform and sang from their hymn book a Gospel hymn amid shouts of "Amen!" Not only the congregation, but those present from the great convention were pleased to hear the voice of this operatic baritone in the solo of a Gospel singer.

After leaving Birmingham, Louis

Kreidler filled a number of concert dates in the South. Upon arriving at Greensboro, N. C., where he was to give a recital, he discovered that the Pullman porter had in some way mixed up the baggage, so that Mr. Kreidler landed without a note of music and only a few hours before the time scheduled for the recital. He at once sought out the head of the vocal department of the college under the auspices of which the recital was to be given. He found her to be a very charming lady, having a high soprano voice. Utilizing some of her music, Mr. Kreidler gave an entirely new program, many of his numbers being in the soprano key. Had it not been for his songs' not corresponding with the printed program, no one would have been any the wiser, however, for his entire program was given without a note of music.

Mr. Kreidler will sing at the Bach Festival in Bethlehem, Pa., after which he will devote much of his summer working on new rôles for the coming season with the Chicago Grand Opera Company.

F. W.

DEDICATES HARTFORD ORGAN

Choral Contest and Club's Election Are Other Events in State Capital

HARTFORD, CONN., May 1.—The new Austin organ at St. Joseph's Cathedral was dedicated with a recital by Will C. Macfarlane last Wednesday evening. There was a large and appreciative audience present. The local Sängerbund's contest on April 30 resulted as follows: First prize, Gesangverein Schreihausen, director, Alvin C. Hopfer; second, William Tell Quartet Club, director, H. P. Blume; third, Radua Club; fourth, Mueller Choir, director, H. B. Hiller. The massed choir was led by August Weidlich.

The Treble Clef Club held its annual meeting on Tuesday evening, May 1. Much interest was manifested in the results obtained during this first year of its existence. The club gave two concerts with soloists and ended the season with a surplus in the treasury. It has an active membership of seventy-seven and 188 associate members. The officers elected are: James S. Stevens, president; Edward F. Laubin, musical director; Mrs. Lucy B. Woodward, accompanist; Geraldine Marwick, recording secretary; Eleanor Willard, corresponding

secretary; Lucy A. Allen, Margaretta Purves and Gladys E. Whiting, librarians.

T. E. C.

Revive Julian Edwards' Military Opera, "Johnny Comes Marching Home"

In keeping with the martial spirit of the time, the military operetta is again brought before us with the revival of "When Johnny Comes Marching Home" by Stanislaus Stange and Julian Edwards, at the New Amsterdam Theater, New York, on March 7. It is perhaps just as well that the eminent American

Anna Case a Stanch American Patriot, Ready to "Do Her Bit"

AN ante-bellum interview with Anna Case, the charming American soprano, published in the Portland (Me.) *Express and Advertiser*, reveals the singer as a true patriot, ready to serve her country.

Miss Case probably underestimated

her ability to "do her bit," when she said to the reporter: "There would be so little opportunity for me to help and yet I should want to help, for I am absolutely an American and patriotism is in my blood. The trouble is I have been trained for only one line of work and that is music. If the terrible thing which threatens comes (war had not yet been declared by America), I can't do much real good with that."

"I should want to do more than to sing at benefit concerts," Miss Case continued. "I think I should become a nurse, unready as I am."

At several concerts recently the soprano has come out for her final encore draped in the Stars and Stripes, and has sung "The Star-Spangled Banner." "I love to see the sentiment it arouses and to hear the 'bravos' of the people," she says. "I feel very strongly that if one has talent it should not be wasted, and I shall hope to serve my country with mine. There's nothing so beautiful in the whole world for me as the American flag."

KRANICH & BACH Ultra-Quality Pianos

Used and endorsed by Musical artists everywhere

MISS HELEN STANLEY

Prima-Donna Soprano recommends their "Beautiful Tone"

Messrs. Kranich & Bach.

Gentlemen:

It gives me pleasure to add my endorsement of your wonderful pianos. My piano requirements for concert work are quite exacting, and I have chosen the Kranich & Bach because of the unusual purity and lyric qualities of its beautiful tone. Of its sympathetic support I am most certain in every passage of my most varied program.

Cordially,

Helen Stanley.

Ask about our new GRANDETTE

59 inches long—an idea studio grand piano, \$600.

(F.O.B. N. Y.)

235 E. 23d St., New York



ROTHWELL REPEATS PROGRAM

His Symphony Club and Soloists Aid Baptist Home for Aged

As a benefit for the Baptist Home for the Aged, the Symphony Club of New York, of which Walter Henry Rothwell is the director, gave an admirable concert in Hunter College Auditorium on May 3. Winifred Christie, the brilliant Scotch pianist; Frances Woolwine, soprano, and Mme. Teschner-Tas, violinist, were the soloists. Miss Christine played Debussy's "Danse Sacré" and "Danse Profane," both of which were originally written for the chromatic harp. Miss Woolwine, in a group of modern songs, also gained favor.

The Symphony Club made a deep impression with its playing of a Serenade in E Minor by Fuchs, two Pierné pieces and Tchaikowsky's *Elégie* for Strings. Mme. Teschner-Tas was earnestly applauded after her interpretations of Bach's E Major Concerto and two Kreisler numbers. The entire program was a replica of that lately given by the same organization at Sing Sing.



PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH
Director

SUMMER SESSION

June 25th to Aug. 4th

Staff of eminent European and American Masters including:

George F. Boyle
Elizabeth Coulson
Irene Field Damon
Adelin Fermin
Henrietta Holthaus

J. C. Van Hulsteyn
Harold D. Phillips
Gustav Strube
Bart Wirtz
Mabel H. Thomas

Tuition \$10 to \$30 according to study
By special arrangement with the Johns Hopkins University credits in the Public School courses may be offered for the B.S. and B.A. degrees.

Circulars Mailed

Arrangements for classes now being made
FREDERICK R. HUBER, Manager

E V A MYLOTT

CORNISH SCHOOL OF MUSIC,
EXPRESSION AND DANCING

Seattle, Washington

Calvin B. Cady Dent Mowrey Boyd Wells

AUSTRALIAN CONTRALTO
CONCERT-ORATORIO-RECITAL
104 W. 75th St., New York
Columbus 339

Summer Normal July 30 to Sept. 1

DALCROZE EURYTHMICS, PIANO, VIOLIN, PUBLIC SPEAKING, EXPRESSION



FRANCIS J.

SADLIER

BASS-BARITONE

Cleveland Musical Bureau

Metropolitan Theatre Building
5012 Euclid Ave., Cleveland, O.

MUSIC FOR SOLDIERS IN THE FAR EAST

"Egyptian Concert Party" Does
Good Work—Concerts
in London Season

Bureau of Musical America,
12 Nottingham Place,
London, April 16, 1917.

NEWS comes of the splendid work done by "The Egyptian Concert Party" sent to the more eastern seats of war by Lena Ashwell in conjunction with the Ladies' Auxiliary Committee of the Y. M. C. A., of which Princess Victoria of Schleswig-Holstein is the president. The party consisted of Grace Ivell, soprano; Sylva de Gay, violinist; Marjorie Ffrangcon Davies (the daughter of the famous baritone), the contralto; Yvette Pienne, reciter; Bret Haydon, tenor, and Theodore Flint, the pianist. They first visited Cairo, whence they went to all the bases and principal camps. After spending Christmas in the Libyan Desert they gave concerts to the troops which are now successfully driving the Turks back, and often their open-air audiences numbered as many as 5000. On one occasion in the Sinai Desert the Royal Engineers laid telephone wires to enable the troops ten miles further away to enjoy the concert.

No one would regret an afternoon spent in the company of Jean Sterling Mackinley and Harcourt Williams at Æolian Hall in their delightful rendering of Austin Dobson's "Proverbs in Porelain." To these artists is due credit for realizing the possibilities of these dainty trifles. They also had the honor of introducing to us Nellie Craig, a sweet maid of thirteen summers, a namesake and grandchild of "Our Ellen," for she is the daughter of Ellen Terry's son, Gordon Craig, and even now shows all the charm of her family. Kenneth Mackinley sang delightfully, and in the first part of the program Miss Mackinley sang some of her famous old folk songs.

Adolph Raibin, the Russian tenor, gave his second concert in Wigmore Hall and again proved himself to be the possessor of a beautiful voice and keenly dramatic temperament, which were specially effective in an aria from Napravnik's opera, "Dubrowski." He was assisted by Marion Keighley Snowden, pianist, and Sascha Lesserson, violinist, the latter earning an enthusiastic encore for his playing of a Paganini concerto.

Hambourg Closes His Series

On Saturday Mark Hambourg brought his most successful series of recitals to a close with a Chopin-Tschaikowsky program, at which he played with great brilliance, sympathy and power.

Albert Sammons and William Murdock gave another of their popular Sonata Recitals, a feature of which was the inclusion of a Sonata in D Minor, in manuscript, by the late Coleridge-Taylor, which was at once interesting and individual. It should be published at once and frequently heard, for its pictures and colorings are most attractive. The other sonatas were a Beethoven and John Ireland's in A Minor, all played with the great musical understanding of these artists.

The Belgian Band, which gave so delightful a concert at His Majesty's Theater, is now touring in the north of England and everywhere finding a splendid welcome. They are a fine body of men, ably led by Alfred Mahy, a conductor of more than ordinary gifts and a talented composer, who has held the Prix de Rome. A charming Caprice and an inspiring "Marche des Poilus de l'Yser" have become favorites here. Several distinguished Belgian artists, now domiciled here, assisted at His Majesty's, among them being Arthur de Greef, Louis Delune, Prudence Spanoghe, Arthur Steurbant, Emile de Vlieghe, Mme. Boine, Olga Lynn and Carlo Liten, supported by Sir Edward Elgar and Hamilton Harty. The various Belgian charities must have benefited largely.

Last night the "Hour of Music," under the auspices of Isidore de Lara, at Claridges Hotel, was even more enjoyable than usual, and excerpts from the compositions of Cyril Scott, Bainton Bax-Bennett, Bouen and Eugene Goossens were sung and played delightfully, for

the artists were Lena Chisholm, Mary Grey, Lillian Hoare, Ellen Tuckfield, Percy Hahn and A. E. Nickolds, and the Prima Donna Choir, conducted by Mr. de Lara. There was also the first performance of a new sketch, "The Power of Music," by Isidore de Lara, performed by William Stack, Helen Morris and Constantin Stroesco.

All-British Concert

The all-British concert in Steinway Hall was chiefly remarkable for an excellent performance of Arnold Trowell's Quartet in G, which was originally produced at one of these concerts. Frances Coopman was the pianist, and two Elizabethan lyrics by Aston Tyrrold were pleasantly sung by William Quindott.

After all, we are to welcome the Carl Rosa company to town, for, failing Covent Garden and Drury Lane, it has secured the Garrick Theater, where it opens early in May. Arthur Fagge and De la Fuente are the conductors, while Alfred van Noorden is controlling director, H. B. Brandreth, business manager, and Arthur Winckworth, artistic manager. Mrs. Carl Rosa has been induced to join this board, and her insight, knowledge and influence must be of great value. The season is for six weeks and possibly more, and during that time there will be performances of the "English Ring," i. e., "The Bohemian Girl," "The Lily of Killarney" and "Maritana," while two delightful works are underlined for revival, "Nadeshda," by Gorring-Thomas, and Bruneau's military opera, "The Attack on the Mill."

HELEN THIMM.

TEXAS CLUB AIDS RED CROSS

Concert's Success Indicates Wealth of
Patriotic Spirit in San Antonio

SAN ANTONIO, TEX., May 8.—Evidence that the spirit of patriotism is as strong in the hearts of musicians as in others abounds in San Antonio. In almost every program something suggestive of Our Country is apparent.

At the San Antonio Musical Club's benefit concert for the Red Cross, April 30, each number was of a patriotic nature. A new song was composed by H. W. B. Barnes to the poem, "Your Flag and My Flag," by Wilbur D. Nesbit. This was sung by a chorus of male voices under the direction of Mr. Barnes and proved very effective. During the assembling of the audience buglers from Fort Sam Houston sounded stirring calls.

A Red Cross number, with Mildred Johnson directing, and Mmes. Lewis Krams Beck, Walter Romberg, J. H. Compton, C. C. Coffee, Dan Healy and C. R. Wiggins, and the Misses Cliftine Ney, Peggy Bliss, Lillian Hughes, Harriet Ade, Marguerite Deutsch, Isadora Taylor, Beatrice Miller, Ellen Allen, Elise Engel and Ethel Wilson participating, proved genuinely interesting. The "Star-Spangled Banner" was sung during a tableau of all Allied nations. The singing of "America," led by H. W. B. Barnes, closed the program. A goodly sum was given by the audience as a free will offering. C. D. M.

Suffragists Hear Excellent Musical Program

A benefit concert was given for the Woman Suffrage Party at the home of Mrs. Joseph Sapinsky at Far Rockaway, L. I., April 28, by Norma de Mendoza, soprano; Martin Richardson, tenor, and Max Jacobs, violinist. Miss de Mendoza made a splendid impression in an aria from Verdi's "Forza del Destino," and songs by Arne and Ronald, and was very cordially applauded. Mr. Richardson gave a "Tosca" air spiritedly, and songs by Rogers and Burleigh with fine effect. Mr. Jacob's solos were the Vitali Chaconne, and shorter numbers by his brother, Ira Jacobs—the accompanist of the evening—Kreiser, Brahms, Drdla and Wieniawski, in which he was well received.

Kirkwood (Mo.) Chaminade Chorus Wins Plaudits in Final Concert

KIRKWOOD, Mo., May 4.—The Chaminade Choral Club gave its final concert last night before an audience that completely filled Holy Redeemer Hall. Director Leo C. Miller provided a varied program, and the club's delivery of Carl Busch's "May," with Alice Pettingill at the piano, and Noble's "Cradle Song," sung a cappella, proved the best things of the evening. The soloist was Rudolf Kafka, the Bohemian violinist, who essayed several pieces satisfactorily. As a whole the program was genuinely enjoyable and its givers were showered with applause. H. W. C.

LOFTY QUALITIES IN WORKS OF MR. LUCAS

Musicians' Club Devotes Evening
to Greatly Gifted Canadian
Composer

Clarence Lucas is a composer whose music should be heard, for its merits are distinct. This was convincingly demonstrated when his compositions formed a program at the Musicians' Club, New York, on Tuesday evening, May 1. Mr. Lucas is a modest composer—he avoids the limelight—and so it was with considerable effort that the entertainment committee succeeded in gaining his consent to a program of his work.

Ward-Stephens opened the evening by reading what Grove's Dictionary says about Clarence Lucas and also an appreciation by W. O. Forsyth, another Canadian composer. Wynne Pyle was the pianist of the evening and played most sympathetically Mr. Lucas's Prelude and Fugue in F Minor and Prelude and Fugue in C Sharp Minor; also his shorter pieces, "An Interlude" and Mazurka. William Simmons revealed his fine baritone voice in a group of songs: "When Stars Are in the Quiet Skies," "An Iroquois Serenade," "Sweet, Be Not Proud" and "The Fountains Mingle," which he sang with vocal opulence and artistic taste. He was applauded so enthusiastically that he repeated the second and third songs.

Max Pilzer appeared on short notice and gave a stunning performance of a Ballade in A, evincing a complete command of its technical difficulties, which are considerable, in spite of the fact that he had gotten the music only a few hours before. He also played Mr. Lucas's "Legend" artistically. His audience gave him rousing approval. James Stanley had a group of bass songs which he sang

with authority. These were "Eldorado," "If You Become a Nun," "When We Two Parted" and "Ballad of Sir John Franklin." Mr. Lucas played the accompaniments for his interpreters.

The fine dignity of Mr. Lucas's creative work stood out in listening to his program last week. Recognized as Canada's foremost composer, he has worked so quietly that his music is too little known in America. The majority of works heard last week were composed fifteen or twenty years ago, one of the exceptions being his superb setting of Herrick's "Sweet, Be Not Proud," which, new and still in manuscript, received its initial performance. Mr. Lucas's music, though not new, held our interest. Unquestionably sincere, it has the power that comes from knowledge. There are few preludes and fugues of our day that possess the intense nobility that is part and parcel of Mr. Lucas's essays in this form, and none too many modern songs that show so complete a command of the technique of composition. It is sincerely to be hoped that this hearing of Mr. Lucas's work will bring him just recognition on the programs of concert artists of our day. A. W. K.

High School Students Give Operetta in Hartford, Wis.

HARTFORD, WIS., May 4.—"A Nautical Knot," by Maud Elizabeth Inch and W. Rhys-Herbert, was given by the members of the Boys' and Girls' Glee Clubs at the Hartford High School, on April 27. The participants were Lillian Heope, soprano; Edna Groth, contralto; Fred Baker, tenor; Arnold Westphal, baritone; Edwin Loos, basso, and Harold Maass, Aurin Kersten, Max Epstein, Bessie Friday, Patricia McCollow and Luella Kersten took small parts. The orchestra played "Soldiers' Chorus" from "Faust" and "Felicia Waltz," by Evile, between the two acts of the operetta. Much credit toward the success of the operetta is due Esther Lehmann, the director. Miss Lehmann has charge of the glee clubs and high school orchestra and the musical appreciation class.

Emilio Amico Roxas

TRADITION IN OPERA



Vocal Instruction

FROM RUDIMENTS
TO
PROFESSIONAL DEBUT

STUDIO:

206 West 71st Street
New York

Telephone 4311 Columbus

SALSOMAGGIORE

DRY FOG TREATMENT

Endorsed by prominent scientists, physicians and artists
Play, read, write or converse while taking treatment

Diseases of Nose, Pharynx, Larynx, Ear, Bronchi
Asthma, Hay Fever, Rheumatism

235 West 72d Street, New York
PHONE 3310 COLUMBUS



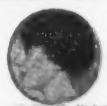
Mme.
BUCKHOUT
THE SINGER OF
DEDICATED SONGS
265 CENTRAL PARK W.
New York

FRANK
POLLOCK
TENOR

Management
MRS. HERMAN LEWIS, Inc.
402 Madison Ave. (Carlton Chambers),
New York

KATHLEEN HART BIBB SOPRANO

"The Parisian esprit of her singing bewitched all."—Victor Nilson in Minneapolis Journal



New York Schools Adopt Mrs. Lemmel's Children's Songs

Interpreter of Child Life Composes a National Hymn for Little Ones—Creates Her Own Poems—Preparing for Recital Field

A LITTLE more than a month ago Ross David gave an afternoon musicale at his New York studios to present an American artist in her children's songs. Many prominent musicians attended and there was virtually unanimous approval expressed. The artist was Helen Howarth Lemmel. The writer was unable to be present and accordingly Mr. David arranged for Mrs. Lemmel to sing some of her songs for him one morning after a lesson at the David studios.

Mrs. Lemmel's lifework is music. In the West she has sung in many cities and is well known there. Just at this time she is emerging from a temporary retirement from the musical world, and is doing so with great enthusiasm, for she is getting her voice into shape again under Mr. David's guidance and will work with him during the coming summer at his summer place in Connecticut.

Her songs are of and for children. They are spontaneous expressions, which come to her, she tells, as naturally as do the words; in fact, words and music are born simultaneously. Mrs. Lemmel sang for the writer her "S'pos'n," "The Cuckoos," "The Little Maiden Lady," "Mah L'il Black Lamb," "A Sob Song," "Tick-a-tock" and a very charming "Zoo Cycle." Every bit of her work displayed an intimate knowledge of human nature, a keen study of child-life, backed by a sympathetic appreciation of musical values. Melody is the life of these songs and artlessness their great virtue. One can readily understand how they have been conceived so spontaneously. Recently Mrs. Lemmel's album of "Little-My-Deer and Poojie Songs" has been published and has been placed on the list recommended by and authorized for use in the schools by the New York Board of Education. The "Soldier Song" from this book, with a new text, is to be published separately and distributed by the Mayor's National Defence Committee. And almost simultaneously this gifted woman has written a most appropriate song. She calls it "The Children's Hymn of the Adoption," and like her other songs the poem is also her work. We had the pleasure of examining this hymn, which we found to be a stirring



Helen Howarth Lemmel, Whose Children's Songs Are Winning Her Pronounced Favor

melody, stoutly harmonized, ideally suited for use at the present time. The poem tells of the loyalty of the little children born in our land of parents "from every distant foreign shore." Extraordinary versatility marks Mrs. Lemmel's activity. She writes her poems, her music, sings the songs and plays her accompaniments (though not when she is giving a whole program, as she feels that sitting at the piano does not permit her to give the fullest possible facial expression in the songs). During the coming winter she will be heard in her programs in the concert field, lending a unique touch in the field of child-songs and stories, "interpreted by the composer." A. W. K.

OBRAD DJURIN SINGS

Serbian Tenor Charms Hearers in Native Folk-songs

Obrad Djurin, a Serbian tenor, gave a recital at Rumford Hall, New York, on Saturday evening, May 5, before an audience that appeared to be familiar with the Serbian folk-songs that he sang and that greeted the singer cordially and with good reason.

Mr. Djurin sings with a minimum of effort and a maximum of beauty of tone. The voice is light, but evenly developed and flexible. The tenor began with the "Bohème" aria and followed with the first act "Tosca" aria as an encore. He then sang a group of Serbian folk-songs, the underlying note of which closely resembled the Russian songs with which we are familiar. There is the same plaintive, soothing quality in both. Mr. Djurin sang them as only a native can. Songs in Russian, another group of Serbian folk-songs in a happier vein and songs in Italian by Sibella and Crescenzo completed a charming program. Mr. Djurin deserved a very much larger audience. Ocy Venna Shoff was a good accompanist. H. B.

PLAYED 108 CONCERTS

Albert Spalding Completes an Uncommonly Strenuous Season

Albert Spalding, the violinist, has just completed his most successful tour of America, having played 108 concerts during the season. In this time Mr. Spalding has traveled upwards of 34,000 miles and spent sixty-three nights in a sleeping car. He has appeared in all the principal cities of the East, from Boston to Key West, Fla., and through the South and Texas, including a tour of the Pacific Coast from Riverside, Cal., to Vancouver, B. C. In addition to this, Mr. Spalding made his second successful tour of Havana, Cuba, and the famous Florida winter resorts. His orchestral engagements included appearances as soloist with the Boston Symphony Orchestra, New York Symphony Orches-

tra, New York Philharmonic Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra and several others. In addition he appeared at Harvard, Yale, Cornell, Princeton, Virginia and many other leading universities.

Mr. Spalding gave twenty-one concerts in New York, seven in Chicago and five in Boston and appeared also with leading musical clubs and societies of the Middle West, including Pittsburgh, Cleveland, Cincinnati, Detroit, Kansas City and many others of the more important musical centers. Mr. Spalding's season for next year promises to be even more strenuous than the one just closed.

NEW ORLEANS CHORUS AND SYMPHONY DISPLAY ART

University Singers Present "The Seasons"—Orchestra Shows Improvement in Its Second Concert

NEW ORLEANS, May 2.—A number of interesting musical events are to be chronicled for the past ten days, notably the excellent production of Haydn's "The Seasons," under the auspices of the Newcomb School of Music and the second concert of the New Orleans Symphony Orchestra.

The melodious oratorio was given a fine performance by the University Chorus, assisted by Laura Spang, soprano; Bentley Nicholson, tenor, and Richardson Leverich, baritone, under the able direction of Leon Ryder Maxwell. This is the fifth annual concert of the University Chorus under Mr. Maxwell's leadership, and the marked improvement shown from year to year in the performances is a tribute to his untiring efforts and thorough musicianship. The soloists on Thursday evening were admirable in their respective parts.

A large audience gathered in the Athenæum, April 29, at the second concert of the New Orleans Symphony Orchestra, Ernest E. Schuyten, conductor. Alexander Blackman, violinist, of Boston, was the soloist. Although the orchestra is in its infancy, a marked improvement in the playing of the men was to be noticed; both players and conductor are to be commended for their sincerity and the care with which the program was prepared. Mendelssohn's Concerto in E Minor was excellently played by the talented young violinist.

The Saturday Music Circle gave its regular monthly meeting, April 21. The soloist was Bentley Nicholson, tenor, who gave a group of Russian songs. D. B. F.

Miss de Forest Anderson Returns from a Long Tour

Marguerite de Forest Anderson, the well-known flautist, has returned to New York after a long tour through Pennsylvania, Virginia, Maryland, West Virginia, Delaware, New York and New Jersey. Last summer during July and August she toured New England with Leonora Sparkes, of the Metropolitan Opera House, in Chautauqua work, winning so much favor that she was engaged by Dr. Paul N. Pearson for the Pennsylvania Chautauqua. On her present tour she has been performing with gratifying results Chaminade's Concertino for Flute, her own arrangement of Köhler's "Papillons," and Donjon's "Prayer." The pianist on the tour has been Joseph Martin, who has also made a good impression. Miss de Forest Anderson will tour this summer through New England, New York, New Jersey and Virginia.

Belle Godshalk Pleases Woman's Club Hearers in Easton, Pa.

Belle Godshalk, the young American lyric soprano, was heard on April 27 in a recital before the Woman's Club at Easton, Pa., where she made a distinct success. Earle Laros played her accompaniments and also won favor in a group of solo numbers. Miss Godshalk will be frequently heard during the coming season, arrangements having already been made for a joint recital with Alois Trnka at Westfield, N. J., at the studio of the noted painter, Sigismund de Ivanowski, under the auspices of the Westfield Music Club.

CINCINNATI SOPRANO SCORES AS SOLOIST WITH ST. LOUIS CLUB



Margaret Berry Miller, Coloratura Soprano

For its final concert of the season on April 21 the Liederkranz Club of St. Louis presented as soloist Margaret Berry Miller, a coloratura soprano of Cincinnati. Its selection was a happy one, for Mrs. Miller proved to be a musician of unusual talents and high ideals. Displaying a voice of high range and fine quality, she was heard in David's "Charmant Oiseau," a group of songs by American composers and a number of German lyrics. Her various offerings were given with a surety of style and finish that, judging from the applause, were thoroughly appreciated by the large audience. Her enunciation was a delight. This was Mrs. Miller's second engagement with this organization.

Frances Nash and Jacobs's Orchestra Assist Brooklyn Choir

Assisted by the Orchestral Society of New York and Frances Nash, pianist, the choir of the Tompkins Avenue Congregational Church, Brooklyn, gave a concert on May 1 that proved of notable character. Solos and duets were heard from members of the quartet and a feature of the program was Miss Nash's playing of the Saint-Saëns Concerto in G Minor. The orchestra was led by Max Jacobs. Beethoven's Symphony in C Minor, the Grieg "Peer Gynt" Suite, Chabrier's "España," and Wagner's "Ride of the Valkyries," were the orchestral numbers. The choir has for several years been under the direction of Edward Macrum and is known for its excellent singing. G. C. T.

SAM FRANKO In New York this Summer

Mr. Franko, until recently of the Stern Conservatory, Berlin, will give violin instruction to teachers, professionals, and others of sufficient talent, from now until the end of the Summer.

Address: 31 East 60th St., New York

FLORENCE LARRABEE
PIANIST
Management
FOSTER and DAVID
500 Fifth Ave. New York

EDITH BAXTER HARPER SOPRANO



Concert—Recital—Oratorio

Address: 223 West 106th St.

Telephone 527 Academy

NEW YORK

CHAS. E. GALAGHER

Concert—Oratorio—Opera

On Tour with ST. LOUIS SYMPHONY ORCHESTRA

Address: Jessie B. Hall, Bureau of Fine Arts, 425 Fine Arts Bldg., Chicago, Ill.

The American Basso



Booked solid until November 1, 1917
Personal address: Auditorium Hotel,
Chicago, Ill.

BIG FESTIVAL STIRS GREELEY, COLORADO

Damrosch Symphony, Zimbalist
and Henri Scott Aid Able
Local Forces

GREELEY, COL., May 8.—Greeley's second annual May Music Festival was held April 30 and May 2 and 3. The Festival opened with "Elijah," with Henri Scott of the Metropolitan Opera Company in the leading part. The simple, manly dignity of Mr. Scott's interpretation won the audience instantly and those who heard him were charmed with his melting tones.

Horace Wells, a very young singer from Denver, displayed in the tenor solo parts a lovely voice. He sang with splendid feeling and intelligence and unusually good enunciation. Mr. Wells is a pupil of J. C. Wilcox. Mrs. Bessie Dade Hughes, another Denver singer of much personal and artistic charm, was greatly admired for her work as the alto member of the quartet.

Mrs. J. M. B. Petrikin, a popular local singer, sustained the difficult soprano solo parts with confidence and ability.

A chorus of a hundred voices, under the direction of J. C. Kendel, handled the chorus numbers admirably. Mr. Kendel is head of the Music Department of the Colorado State Teachers' College, which is situated at Greeley, and is a musician of unusual ability. He trained a fifty-piece orchestra and two big choruses besides directing two performances with remarkable success.

Worthy of special mention was the work of the Girls' Glee Club of the Teachers' College, which formed a nucleus for the "Elijah" chorus. The trio, "Lift Thine Eyes," which was done unaccompanied by the Glee Club alone, was a splendid piece of work.

The second offering of the festival program was "The Bohemian Girl." Josephine K. Kendel as Arline was more than satisfactory. Mathew Auld made a convincing and vocally pleasing lover. The two voices blended beautifully. The other members of the cast acquitted themselves with credit. The chorus was especially good and the ballet from the

Department of Interpretative Dancing at the Teachers' College was quite in the professional class.

The real credit for the success of these two performances is due Mr. Kendel and his pet musical organization, the Philharmonic Orchestra. This is an entirely local organization, which gives popular concerts every other Sunday during the year. In its playing of the accompaniments for both "Elijah" and "Bohemian Girl" it proved worthy of the applause its public appearance never fails to bring forth.

Naturally, interest centered principally in the third night of the festival, when the New York Symphony Orchestra, with Zimbalist as soloist, appeared in concert. The members of this organization received something of a surprise when they viewed the throngs of people blocking the sidewalk in front of the theater a half hour before their opening number. I believe it was Zimbalist who wanted to know where we got them all.

Practically a thousand people sat, perched and stood spellbound by the wonderful music of Mr. Damrosch and his famous orchestra.

As for Zimbalist, he stirred the soul of the community as it has seldom been stirred and left the audience clamoring for more. The report that Zimbalist's famous wife was also in the city caused great excitement and created the hope that she would "sing something, just a verse of—anything," but this, of course, was too much to expect of even the gracious Alma Gluck.

When the audience rose with the orchestra and sang "The Star-Spangled Banner," while an enormous flag was lowered, enthusiasm reached a point never before equalled here.

The Philharmonic Orchestra and the Greeley Tribune were the principal workers for the festival, but it was the music-loving community which bought out the house on the opening night that made other May music festivals assured.

L. W. C.

Helen Adler Scores Success in Recital at Educational Alliance

Helen Adler, soprano, was heard in an interesting recital at the Educational Alliance, New York, on Wednesday evening, May 2. With fine quality of voice and excellent diction, Miss Adler sang an aria from "Bohème," four quatrains from the "Rubaiyat of Omar Khayyam" and songs by Hahn, La Forge, Strauss, Rogers, Cadman, Ronald and Campbell-Tipton. Mrs. M. Appell was the accompanist.

Christine Langenhan Repeats Success in Pennsylvania City

Christine Langenhan, the Bohemian soprano, made her second appearance within a short time at Lebanon, Pa., under the auspices of St. James' Lutheran Church. Her program consisted of English, French, German and Russian songs, and was well received.

PLEA FOR CREDITS IN ARKANSAS MEETING

Standardization Also Upheld in
State Music Teachers'
Annual Gathering

LITTLE ROCK, ARK., May 2.—The second annual convention of the Arkansas State Music Teachers' Association was held in this city on April 25 and 26. Among the questions discussed were standardization of the musical profession and public school credits for music instruction. Addresses were made by President Mrs. Emile Trebing and Dean Liborius Semmann. The latter advocated vigorously the acceptance of music as part of the public school curriculum by giving applied music credits for work done with the private teacher. Mr. Semmann declared his belief that this would eventually standardize the profession.

Speaking of the early beginnings of music in America, he dwelt upon the development of public school music since the time of Dr. Lowell Mason, the pioneer in that field. Mr. Semmann pointed out that thorough investigation had disclosed the fact that Americans expend \$600,000,000 annually for music—as revealed by the editor of MUSICAL AMERICA several years ago—and that of this amount \$220,000,000 is spent for musical education. Mr. Semmann declared that in proportion to the sum expended upon it, music ought to receive more attention in the public schools. He also made a strong plea for standardization.

At the election of officers Mrs. Emile Trebing was re-elected president. The other officers elected were Mrs. Clifton E. Whitney, Little Rock, vice-president; Mrs. L. W. Harrell of the State Normal School, Conway, secretary; Sallie Peay, Little Rock, treasurer.

The following program committee was elected: Frederick Harwood, Henderson-Brown College, Arkadelphia, piano; Mrs. Elizabeth Pearce Lyman, Little Rock, voice; Mrs. Frederick Harwood, Henderson-Brown, violin; Mrs. Emile Trebing, Arkansas School for the Blind, organ; Mrs. A. L. Kinney, Green Forest, public school music; Mrs. C. E. Whitney, Little Rock, harmony and history. The officers and members of the program committee constitute the executive board.

The Board of Examiners for the following departments was also elected, the first of each group to serve for three years, the second for two, and the third for one year:

Piano, L. H. Mitchell, Ouachita College, Arkadelphia; J. J. Keller, Keller Studios, and Martha Cline, Little Rock Conservatory and

College for Women, Little Rock; voice, Sarah Yancey Cline, Little Rock Conservatory and College for Women, Mrs. Mary C. Bauman, University of Arkansas, Fayetteville, and Mrs. Will Henniger, Henniger Studios, Little Rock; violin, Genevieve Fodrea, Little Rock Conservatory and College for Women, Mrs. Frederick Harwood, Henderson-Brown College, Arkadelphia; Oscar Rust, Little Rock; organ, H. D. Tovey, University of Arkansas, Emile Trebing and J. J. Keller, Little Rock; public school music, Mrs. A. C. Lawrence, Little Rock; school of music and expression, Mrs. L. W. Harrell, Conway; harmony and history, Emile Trebing, Little Rock, Frederick Harwood, Arkadelphia, Mrs. C. E. Whitney, Little Rock.

As decided by the convention, the members of this board will take the examinations prescribed by the Executive Committee of the National Association of Presidents and Past-Presidents of State Music Teachers' Associations, receiving credits from this committee. They will then conduct the examinations for the teachers in Arkansas who wish to become members of the State association.

Thirty-eight teachers registered and the convention closed with a banquet at the Hotel Marion.

George Rasely and Alice Eldridge Give Joint Program for City Club, New York

George Rasely, the young tenor, sang with success at a musicale at the home of Mr. and Mrs. Albert Tracy Huntington in South Orange, N. J., on April 28. He gave some old English pieces, the "Reve" from Massenet's "Manon," Harold V. Milligan's cycle "Hok-ku" and American songs by Crist, Hammond, Campbell-Tipton and Chadwick. On Monday evening he sang at the City Club of New York in a program with Alice Eldridge, the Boston pianist. Here he gave some of the same old English songs, pieces by Sgambati, Pierné and Brahms, and American songs by Luckstone, Milligan, Crist and Chadwick. Miss Eldridge won warm favor in compositions of Scarlatti, Liszt, Ganz, Scott, Chabrier. Harold V. Milligan was the able accompanist.

Mason City (Iowa) Chorus Discloses Progress in Season's Second Concert

MASON CITY, IOWA, May 4.—The local Philharmonic Society, Edward A. Patchen, director, gave its second concert of the season in the First Methodist Church recently, the program's feature being Dubois's "Seven Last Words of Christ." Mr. Patchen's singers demonstrated conclusively that they have made rapid strides since giving "The Messiah," earlier in the season. The soloists, each of whom was competent, were Jane Abercrombie, soprano; M. J. Brines, tenor, and Francis W. Cowles, baritone. Bertha Bergen-Patchen was the organist and Gladys H. Bate was at the piano.

YON STUDIOS

853 CARNEGIE HALL NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.
P. A. YON—Organ: Piano: Composition: Organist - Chordmaster, St. Francis Xavier Church, N. Y.

LAMBERT MURPHY

TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York
(Chickering Piano)

Byford Ryan

Teacher of Voice

200 West 58th St. Columbus 1883

RIEGGER

SOPRANO

Concert—ORATORIO—Recital

Exclusive management:

ANNIE FRIEDBERG,

1425 Broadway, New York

Walter Henry Hall

Professor of Choral Music
Columbia University

ADDRESS

49 Claremont Ave., New York City

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

GIVE TEXAS CHILDREN ORCHESTRAL CULTURE

Effected by St. Louis Symphony
Concert with Houston's
Sängerbund

HOUSTON, TEX., May 3.—Under the auspices of the Houston Sängerbund, the St. Louis Symphony Orchestra, Max Zach, director, gave two concerts in the City Auditorium on May Day. The matinee was primarily designed for the instruction of children as to the various instruments composing a symphony orchestra. This program with illuminative explanations was most ably conducted by Mr. Zach's assistant, Frederick Fischer. Leonore Allen, soprano, and Charles E. Gallagher, basso, were the soloists for the afternoon affair and both made strongly favorable impressions and were warmly recalled. The evening concert was attended by an audience twice as

large as that of the afternoon, between 800 and 1000, and, though Houston audiences are generally reputed to be cold, the approbation shown by that evening audience was noisy enough to have come from a crowd twice its actual size. The contralto soloist, Lillia Snelling, was quite favorably received. The tenor, Arthur Hackett, aroused double the degree of enthusiasm of anything or anybody else on the two programs. The people "went wild" about him.

The outstanding number, for excellence of execution as well as in appeal to local interest, was the work of the fifty singers composing the Sängerbund Chorus, under the conductorship of C. C. Lieb. They sent out a beautifully shaded body of tone in their very excellent performance of the May-Wengert arrangement of the "Fata Morgana" and the encore was "Dixie," sung with inspiring whole-heartedness. Every man in the chorus wore a miniature copy of our country's flag on his coat lapel.

W. H.

JOHN DOANE

Management: Mrs. Herman Lewis, Inc., 402 Madison Avenue, New York City

ANNE STEVENSON

TEACHER OF JEAN VINCENT COOPER, Contralto

828-9 Carnegie Hall, New York

ROGER NAYLOR

TENOR

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.

RECITALS

Exclusive Management
Clifford Devereux, Inc.

1328 Broadway, New York City

KAUFMANN



Vocal Studios (The Lehmann Method)

Minna Kaufmann, Soprano

Recitals Booking for 1916-1917. Address: 601-602 Carnegie Hall, N. Y.

Personal Representative: Emma L. Trapper, 105 W. 40th St., N. Y.

THIS TRADE MARK

IN THE

IRON PLATE

OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

FRANCIS ROGERS

CONCERT BARITONE
TEACHER OF SINGING

115 East 53rd Street. New York

MARIE

SUNDELIUS

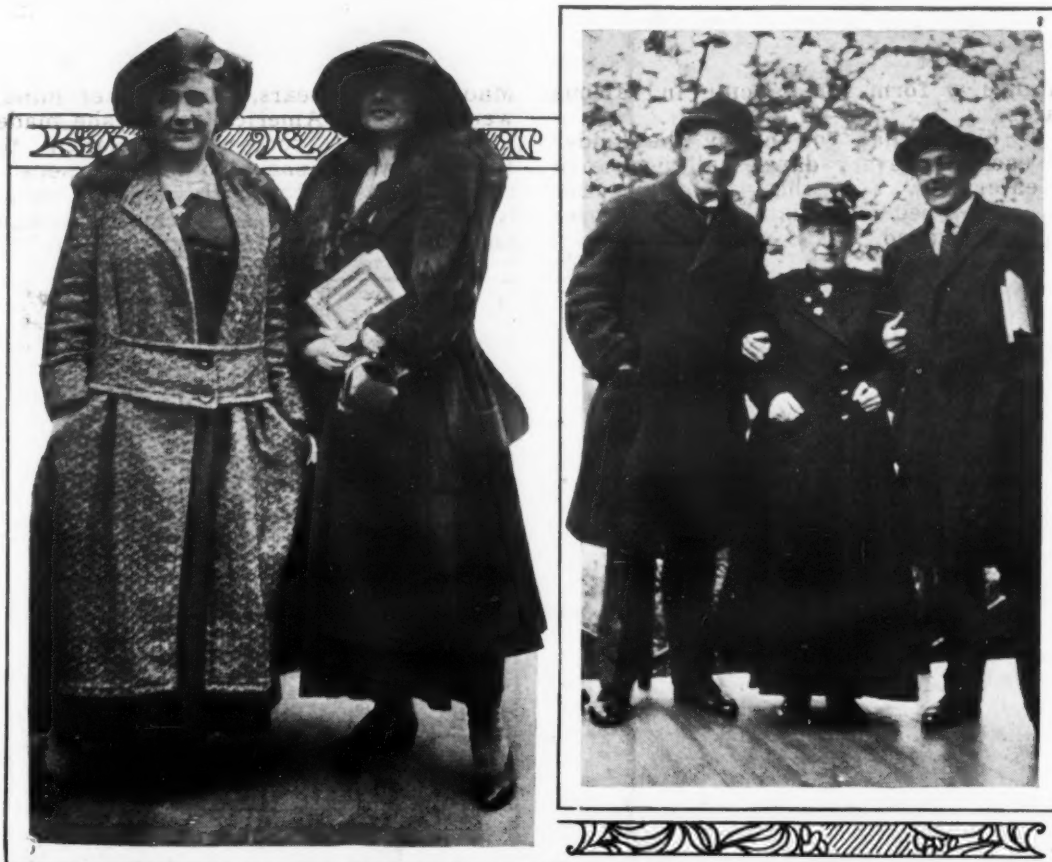
SOPRANO

Metropolitan Opera Company
Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

Choral Society Celebrates Twenty-Fifth Birthday With Festival in Alton, Ill.

Members of Organization Present a Roycroft-Made Souvenir Book as Tribute to Mrs. Rohland, President of Society Since Its Inception—Mayor in Address Compliments Her Upon High Standard Maintained

ALTON, ILL., May 4.—This city has just enjoyed a two days' music festival—the twenty-fifth anniversary of the Dominant Ninth Choral Society being the occasion and Mrs. Charles B. Rohland's energy and ability making it all possible. Her connection with the society dates back to its inception and she has been the very life of the body these many years. Mrs. Rohland has a fine musical education and has not only directed this chorus, but for many years has done similar work in St. Louis. The club has an active membership of 120 voices and the concerts are supported by a number of patrons, there being a series each year which ends with a festival about this time of the year. The society has had a number of appearances of the Chicago Orchestra and St. Louis Orchestra and this season, much to the satisfaction of all who heard, it engaged the Minneapolis Symphony Orchestra, with Emil Oberhoffer, and a fine quartet of soloists. In commemoration of their esteem, the members of the society had a wonderful souvenir book made by the Roycrofters and presented it to Mrs. Rohland at the last rehearsal before the concerts. It contained, of course, the names of all members past and present, a description of the work of the society and a copy of the first program. It was



On the Left: Marie Kaiser and Jean Cooper at Alton Festival. On the Right: Warren Proctor, Mrs. C. B. Rohland and Royal Dadmun

a handsomely edited affair and Mrs. Rohland was deeply affected when receiving it.

The festival opened Wednesday evening with an orchestral concert, the opening number of which was preceded by a speech of welcome by Mayor Sauvage, in which he complimented Mrs. Rohland for the elegant standard maintained all these years and also paid tributes to the visiting orchestra and its conductor. Mr. Oberhoffer gave the Kalinnikoff Symphony, No. 1, a most compelling interpretation. The *Micaela* aria from

"Carmen" was sung by Marie Kaiser, soprano, in an extremely satisfactory way. Richard Czerwony, concertmaster, played Vieuxtemps's Ballade and Polonaise, Op. 38, and Royal Dadmun displayed his magnificent baritone voice in "Eri Tu" from "The Masked Ball." He added an exquisite song by A. Walter Kramer, "The Last Hour," with orchestra. Thursday afternoon brought another orchestral concert with different soloists, this time Jean Cooper, the very successful young contralto, and Cornelius Van Vliet, cellist. Miss Cooper showed her rich voice in an aria from "La Gioconda" and added Landon Ronald's "Down in the Forest," which was sung with extreme delicacy and taste. Mr. Van Vliet played Van Goen's Concerto in A Minor and added a number with harp accompaniment. He was given a cordial reception.

Mr. Oberhoffer again gave a demonstration of the excellence of his orchestra in a stirring direction of Dvorak's "New World" Symphony. In Liszt's Hungarian Rhapsody, No. 2, the original harp cadenza was played by Henry J. Williams.

An unusually well balanced quartet, comprising Marie Kaiser, soprano; Jean Cooper, contralto; Warren Proctor, tenor, and Royal Dadmun, baritone, had its inning that evening when Mrs. Rohland directed the full chorus, quartet and small orchestra in Gounod's "Mors et Vita" and Parts 2 and 3 of the "Redemption." Under her direction all the artists seemed inspired and the audience, which completely filled the Temple Theater, gave her and the artists a most hearty reception. Many music-lovers from St. Louis and the surrounding territory journeyed to Alton for the festival.

HERBERT W. COST.

New American Composer Appears

A new setting of the French version of Heine's famous poem, "J'ai pleuré en rêve" has been made by Zélie Rolker, a young American composer, and dedicated to Adele Laeis Baldwin, the New York contralto. It has just been published, and at the same time Miss Rolker's sacred song, "Hear My Cry, O God," is advanced. This sacred setting is dedicated to Caroline Mihr-Hardy and has been sung by her at the Marble Collegiate Church, New York. These songs are Miss Rolker's first published compositions. David Bispham and Amy Castles will sing them next season.

London to Have First Taste of De Koven Operettas Next Fall

London will hear next season a number of comic operas by Reginald De Koven, the Messrs. Shubert have announced. The list will include, "The Highwayman" (now playing in New York), "Robin Hood" and "Maid Marian." It will be the first time that De Koven operas have been presented in London.

HUGE CIVIC CONCERT AT SAN FRANCISCO

Fifty Thousand Persons Join in National Anthem—Musical Activities Numerous

Bureau of Musical America,
1101 Pine Street,
San Francisco, May 9, 1917.

ABOUT fifty thousand persons attended a civic concert last Sunday afternoon at the Exposition Grounds. The Municipal Band opened the program with Meyerbeer's "Coronation" March and then played the Strauss waltz, "Artist's Life." Next it came into the ranks of the Allies, with Verdi's "Joan of Arc" Overture, and this led the way to the splendidly demonstrative singing of "The Star-Spangled Banner" by the Exposition Chorus and the great audience. The Exposition Chorus, under the leadership of Wallace Sabin, has survived from the world's fair days of 1915 to be an important feature in San Francisco musical life. The Municipal Band later played a Delibes ballet number, Wagner's "Album Leaf" and later an arrangement from "The Tales of Hoffmann." The Exposition Chorus sang Rheinberger's "The Stars in Heaven," "Hail, Columbia," Gounod's "Gallia," with solo by Johanna Kristoffy, Gounod's "By Babylon's Wave" and the "Hallelujah Chorus," chorus and audience closing the program with "My Country, 'Tis of Thee."

Edwin H. Lemare played these compositions to 7500 persons in the Civic Auditorium Sunday afternoon:

Toccata and Fugue in D Minor, Bach. "Elfentanz," Bernard Johnson. Prelude in C Sharp Minor, Rachmaninoff. "Morning," "Ase's Death" and "Anitra's Dance," from the "Peer Gynt" Suite, Grieg. Lullaby, Lemare. Rondo Capriccio, Lemare. Finale to the "New World" Symphony, Dvorak.

Henry Hadley's "The Culprit Fay" was one of the numbers played by the Municipal Orchestra at the concert a week ago, under the leadership of Frederick Schiller. Betty Drews, the soloist, sang a Massenet aria and "The Last Rose of Summer."

Georg Kruger, president of the San Francisco Music Teachers' Association, and Helen Colburn Heath, soprano, delighted a large audience last Thursday evening with a piano and song program in the Colonial ballroom of the St. Francis Hotel. Mr. Kruger is one of the most prominent pianists on the Pacific Coast and Miss Heath holds a leading position among the singers. Their concert attracted the representative musicians of San Francisco and the neighboring cities. Four local composers contributed to Miss Heath's closing group. Of these Wallace Sabin, Uda Waldrop and Abbie Gerrish Jones are well known. Rosalie Hausmann is a young writer of much promise, who has received especial encouragement from Arthur Foote.

The San Francisco Music Settlement, in association with the Girls' Club, was inaugurated last week, Mr. and Mrs. Jesse B. Lilienthal financing the institution for a year. The inaugural program, by the students and volunteer teachers at the Girls' Club, was as follows:

Address, Jesse Lilienthal. Intermediate Orchestra, Spanish Dance by Moszkowski, director, August Wiebalk. Piano Solo, Elfin Dance, by Jensen, Sadie Traeger, Pupil of Mrs. O. E. Turner. Class demonstration of the Perfield System, teacher, Adele Davis. Address by E. Dexter Knight, President Federation of Women's Clubs. Sight Reading and Ear Training Class, teacher, Miss Putnam. Junior Orchestra, Strauss Melodies, director, August Wiebalk. Ensemble Piano, Excerpt from "Peer Gynt" suite—Esther Golob and Helen Bonn, director, Mrs. M. Lieberman. Piano Solo, "Hunting Song," Mendelssohn, Esther Golob, pupil of Miss A. Davis. Address by Mrs. Sarah Simons, President of the Dolores Mothers' Club. Glee Club, "Twas April," by Nevins; Irish Folk Song by Arthur Foote; director, Mrs. M. E. Blanchard. Piano Solo, "The Happy Farmer," Schumann, Lola Harlan, pupil of Miss Davis. Violin Solo, Italian melody by de Beriot, Laurence Haskell, pupil of August Wiebalk. Address by Julius Weber, head of the Music Department. Senior Orchestra, "Dreams," a study on "Tristan and Isolde," by Wagner; Gavotte from Trianon Suite by Aimé Lachaux, director, Hother Wismer. Ensemble Piano, Haydn Symphony, Esther Golob and Ruth Pollack, director, Mrs. M. Lieberman. Choral, "Woodland Calls," by Rhys-Herbert. Chorus of Houris, from "Paradise and the Peri," Schumann, director, Maynard Jones.

Julius R. Weber, the distinguished Berkeley pianist, has been a leading spirit in carrying on the helpful music work in the Girls' Club. He will continue to give his assistance and direction in the Music Settlement.

THOMAS NUNAN.

The Only Vital Interpreter of the Negro Spiritual

The Arkansas Democrat, April 24, 1917.

Annual Music Festival in Little Rock

SEAGLE STARS

Oscar Seagle sang his way into the hearts of his audience Monday and successfully launched the first program of the sixth annual Little Rock music festival at the Kemper Theater.

His voice showed wide range and power, his tones were rich and beautiful and his transition from the upper voice to the lower tones was wonderfully smooth. In the fiery emotional songs he was all that could be desired in strength and sympathy of action, and in the tender love songs his voice was all aglow and atremble with a delicate passion.

Mr. Seagle's versatility was the surprise of the evening. Old Irish songs, such as "Tender Apple Blossom," stirring operatic selections, Welsh songs and even the old-fashioned negro folk-songs were rendered with unfailing truth to nature. His rendition of "Swing Low, Sweet Chariot" was wonderfully well executed. "Let Miss Lindy Pass" was another negro song, in which he put much poetic feeling.

Mr. Seagle is a good actor as well as a singer of remarkable ability and Little Rock music lovers showed their appreciation by frequent applause. Each encore merely whetted the desire of the audience for more.

In voice, in style and in intelligence, he rises head and shoulders above the crowd of concert aspirants.

H. E. Krehbiel,
New York Tribune.

Oscar Seagle's voice was a substantial delight from his first to his last song. His contribution of the Negro folk songs gave a final delight to his work.—Kansas City Evening Post.

Emphatic success was scored by Oscar Seagle, the American baritone, a gifted artist whose voice easily filled the great hall.—Kansas City Journal.

Book now for next season
500 West End Ave.,
New York City

Exclusive Management (Until July 1st)
FLORENCE L. PEASE
1 West 34th St., New York City

Chickering Piano Used

SEAGLE

NEW OPERA SEASON FOR LONDON

Carl Rosa Company Returns—America's National Airs Popular in British Publications—De Pachmann Soloist with Queen's Hall Orchestra

Bureau of Musical America,
12 Nottingham Place,
London, April 23, 1917.

NEXT week opera returns to London and we shall welcome most heartily the Carl Rosa company to the Garrick Theater, where it will open with "The Tales of Hoffmann" with Dorothy Moulton—whose voice is a wonderful high soprano—as the *Doll* and *Giulietta*. This will be followed by "Carmen," with Phyllis Archibald in the title rôle, and then by "Madama Butterfly" and "Faust," the former having a beautiful exponent in Beatrice Miranda, the popular Australian soprano. C. E. Hedmond, the ever popular American, is the leading tenor, while others in the company are Heliden Foster, Eva Turner, Hughes Macklin and Arthur Winckworth, baritone, artistic manager and the oldest member of the company.

Owing to the indisposition of Sir Henry Wood, the New Queen's Hall Orchestra was under the bâton of Landon Ronald on Saturday afternoon. For the first performance in England of Gnisin's "Symphonic Fragment," there was substituted Rachmaninoff's Second Symphony in E Minor, which was new to these concerts. It received a splendid performance. The feature of the afternoon was De Pachmann's playing in Chopin's Second Piano Concerto in F Minor.

Dorice Gay may be congratulated on having made her third recital an entire success. Her voice is of beautiful tone and her diction is clear. Her singing of a group of songs by Albert Mallinson, accompanied by the composer, was perfect. Her teacher, Charles Phillips, assisted and was himself highly successful in "Edward" and "Wedding Song."

The Music Club gave its first post-Easter reception in the Grafton Galleries. Melsa was unable to appear, but Benno Moiseiwitsch played pieces by Scriabine, Rachmaninoff and Palmgren brilliantly, and Zora Rosovskaya, Vladimir Rosing and Boris Bornoff sang interesting and characteristic Russian songs, not the least thrilling being the first performance in London of Vassilenko's "Song of Songs" by Zora Rosovskaya.

Ernest Whitfield, clever, earnest and artistic, gave an entirely successful violin recital in Æolian Hall, at which he was ably assisted by Mme. Lily Henkel.

The Guildhall School of Music gave a successful performance of "Beauty and the Beast" last week, the pantomime being well played and the music excellently chosen. Dorothy Taylor, Molly Leuw and Howard Potts especially distinguished themselves.

Opera for a Shilling

At the "Old Vic" opera and Shakespeare still share the boards. A successful performance of "Don Giovanni" has

just been given, as well as one of the "Marriage of Figaro," which will be followed by "Il Trovatore" and "Carmen," all of which can be enjoyed from a stall for the price of one shilling and in other parts of the house for a few pence.

Emmie Bowman, a young soprano of great promise, gave her first recital, assisted by her teacher, Charles Phillips. Her diction is good and her choice of songs was excellent, Bantock's "Jester" songs being a specially welcome innovation. Mr. Phillips sang delightfully.

Last night Isidore de Lara's "Hour of Music" was filled by a varied and charming program, the artists being Isobel Shells, Sextia Aude, Lilian Hoare, Phyllis Allan, Pitt Chatham and C. Stroesco. At Mr. de Lara's all-British concert on Thursday last the concert giver claimed attention as the composer of a new "Ave Maria," for female voices, accompanied by organ, harp and violin, which was well sung by the Prima Donna Choir. Another successful composer was Morfydd Owen in two "Madonna Songs," cleverly written and excellently sung by Margaret Dempsey. Other attractive soloists were Louis Delune, Mme. Delune-Fromont and Gwendolin Mason.

Waving the Stars and Stripes

Stars and Stripes have been freely waved in London, and already we have several musical publications promised of American national songs and airs, among them "America," by Edward St. Quentin, described as a medley of famous airs of our new ally, and issued by Metzler & Company. Novello gives us American national songs, three in one—"My Country, 'Tis of Thee," "Mine Eyes Have Seen the Glory of the Coming of the Lord" and "The Star-Spangled Banner," while J. H. Larway gives us a hybrid that struck oil at once under the dual title of "The Star-Spangled Banner and the Union Jack," sung by Thorpe Bates at all his engagements. It is composed by Margaret Wakefield to the words of Edward Seckton.

The announcement that Daisy Kennedy would give her second violin recital brought a large audience to Æolian Hall, and never has that most gifted player been heard to greater advantage.

On Saturday there was an excellent popular concert in Central Hall, Westminster, and also a ballad concert in Steinway Hall, both full of good things and well attended. The Concert in Aid of the Serbian Red Cross, held in the Ridley Art Club's Exhibition at the Grafton Galleries, benefited that charity largely.

Mme. Alys Bateman writes me that she has completed the £2,000 required to endow a room in the Star and Garter Hotel, Richmond, and is now organizing a campaign for an "Oxford" room for the same institution. HELEN THIMM.

PLAN MICHIGAN CONCERTS

Bay View Will Have Notable Season of Music During Summer

At Bay View, Mich., located some sixty miles from the northern point of the State on the western side, the thriving Chautauqua known as the Bay View Assembly will again give this summer a series of concerts and lectures. The growth in musical interest has been so great that in 1917, during the short season from July 23 to Aug. 19, there will be twenty-four important musical events, the annual music festival at the close of the season holding the leading place.

The season will open on July 23 with a concert by the Male Chorus, assisted by George Rasely, tenor of New York, who will be heard several times during the season. At this time the audience, which usually numbers about 2500, will be given an opportunity to sing some of our national anthems. For a period of five weeks, at nine o'clock each morning, from 100 to 150 men and women come to rehearsals on whatever choral work is undertaken. A number of choral concerts are given during the season. On Aug. 8 the mixed chorus will sing a program of miscellaneous works by Elgar, d'Indy, Grainger, Bruch and others. Léon Marx, the popular Chicago violinist, will be the soloist.

August 15-17 inclusive will be devoted to the annual music festival. The first evening, Aug. 15, is given entirely to operatic music, by chorus and orchestra, assisted by Mme. Enrichetta Onelli, soprano; George Rasely, tenor, and Edgar

Schofield, baritone, all of New York. On the night of Aug. 16 Mme. Marie Sundelius of the Metropolitan Opera Company will be heard in recital. On the last night, Aug. 17, all the forces will be assembled to give "The Cross of Fire," by Max Bruch.

The moving spirit in this promising enterprise is an enthusiastic young New York conductor, Howard D. Barlow.

SOPRANO RE-ENGAGED FOR FOURTH SEASON AT MONTCLAIR CHURCH



Lillian Heyward, the American Soprano

Lillian Heyward, the young American soprano, who gave a successful New York recital last month, has been re-engaged as soloist at the First Baptist Church, Montclair, N. J., for the fourth consecutive season. Mark Andrews is organist at this church. A creditable performance of Handel's "Messiah" was given there at Easter.

Miss Heyward was soloist with the Men's Glee Club of Mount Vernon in March and filled a number of engagements in the East this spring. She has been engaged as soloist with the New York Scandinavian Society for a concert on May 26, and will sing with the Bushwick Community Orchestra at the People's Institute, Brooklyn, on June 6.

Æolian Orchestra of Brooklyn Assisted by Mildred Dilling

Brooklyn's orchestra of women, the Æolian Orchestra, now ending its fourth season, gave an excellent program on May 4 at the New York Avenue Methodist Episcopal Church, under the direction of Grace Bellows. The program included Mendelssohn's Overture to "Athalia," "Valse Triste," Sibelius; Strauss's "Persian March" and numbers by Mozart and Friml. George Warren Reardon, baritone, sang with spirit A. Walter Kramer's "Allah," Morgan's "Robin Goodfellow," the "Pagliacci" Prologue and "The Foggy Dew," by Fox. Also assisting in the program, Mildred Dilling, harpist, pleased her hearers with a Gavotte, Bach-Saint-Saëns; Jiraneck's "Song of the Volga Boatmen," Durand's "Chaconne," "The Fountain," by Sabel, and other numbers. G. C. T.

CHORAL CONCERT OF WORTH IN BOSTON

Musical Union Receives Splendid Aid from Soloists in Varied Program

BOSTON, May 2.—The spring concert of the Boston Musical Union, George Sawyer Dunham, conductor, was given in Jordan Hall last evening. The chorus of the society was assisted by Helen Allen Hunt, contralto; Carmine Fabrizio, violinist, and Henry Moeller, tenor. Lida Low and Elmer Wilson, pianists, and Homer C. Humphrey at the organ, provided the accompaniments.

Mr. Dunham had prepared his singers in a varied and well chosen program, which included the "Panis Angelicus" of Palestrina, sung *a cappella*; the "Ave Verum" of Mozart; "Dance of the Polovetzian Maidens" from Borodine's opera, "Prince Igor"; the "Easter Hymn" from Mascagni's "Cavalleria Rusticana," and lighter numbers by Parker, Sullivan, Iliffe and Reichardt.

Mr. Dunham directed his singers through a creditable performance, particularly so considering the short time they have been organized. This was the second concert of the first season, and the painstaking and diligent training of Conductor Dunham was apparent in all that they undertook.

Mrs. Hunt sang these French songs: "Le Vieux St. Jean," Wachs; "Le Bonnet du Suzon," Mathe; "Contemplation," "Dans les Plaines," Widor; another group of English songs by Ronald, Henschel, Rubinstein and Phillips, and, to the violin obligato of Mr. Fabrizio, Schubert's "Ave Maria."

Her performance was one of consummate art and skill. In the French songs of Wachs and Widor, the lovely rich quality of her voice was shown to exceptional advantage, while her enunciation in the French tongue was flawless. A superior art in phrasing is hers, while the authority and intelligence of her interpretations were a major joy. Mrs. Hunt was heartily applauded and sang Mrs. Beach's "Ah, Love but a Day" after her English group. With Mr. Fabrizio's obligato her singing of the Schubert "Ave Maria" will long be remembered for its haunting beauty of voice and reverential spirit.

Mr. Fabrizio played violin numbers by Sarasate, Townsend, Fauré, Couperin, Bach, Ysaye and Kreisler. Besides possessing a technical equipment of no diminutive proportions, this young artist plays with a marked degree of dignity and refinement. He bows a rich, warm tone and he has sound musicianship.

Another feature of the concert was the singing by Mr. Moeller of the tenor solo with the chorus of men in Reichardt's "The Image of the Rose." He revealed a tenor voice of much beauty and of superior training.

The audience was small but heartily appreciative of the concert's merits. W. H. L.

Brockton School Chorus Has Aid of Orchestra and Artists

BROCKTON, MASS., May 5.—Under the direction of George Sawyer Dunham, supervisor of music, the High School chorus of 270 voices, accompanied by the Brockton Philharmonic Orchestra, gave a splendid performance of Cowen's cantata, "The Rose Maiden," in the High School hall last night. A quartet of well-known artists sang the solo parts: Lida Shawe Littlefield, soprano; Ellen Nelson, contralto; Henry Moeller, tenor, and G. Roberts Lunger, baritone. W. H. L.

CARMINE FABRIZIO
—Violinist—
Address:
15 Vancouver St.
Boston

MALE VOICES
Everett Clark
Raymond Simonds
Edward MacArthur
Oscar Hunting
218 Tremont St., Boston

FAY CORD
Soprano
Management:
East—K. M. White, Colonial Bldg., BOSTON.

HELEN HOPE KIRK
ADDRESS, 169 WALNUT ST., BROOKLINE, BOSTON, MASS.

HELEN ALLEN HUNT
CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

LAURA LITTLEFIELD —SOPRANO—
ORATORIO AND CONCERT.
Address: 5, St. Stephen St., Boston

Harriot Eudora Barrows
Teacher of Singing
SOPRANO
Trinity Court, BOSTON

TEXAS FEDERATION HOLDS SPIRITED CONVENTION

Forty-two Clubs of Texas in Dallas Meeting Hear Retiring President, Mrs. J. F. Lyons, Declare That Artistic Development Hinges on Community and Public School Music Progress—Appeal Made for Standardized Teaching—Urge Adoption of Credits—Artists' Bureau Abolishes Fees—Louise Pace of Corsicana Elected President—Houston Wins Next Meeting

DALLAS, TEX., May 9.—The annual convention of the State Federation of Music Clubs was held in this city May 2 to 5. Addresses of welcome were made, for the City of Dallas, by Mayor Joe E. Lawther; for the Chamber of Commerce and Manufacturers Association, by Louis Lipsitz; for the Dallas Music Clubs by Mrs. F. H. Blankenship, with response by Louise Pace of Corsicana. There were greetings from Mrs. Henry B. Fall of Houston; Mrs. Fred Fleming, president of the State Federation of Women's Clubs, Dallas; Mrs. J. B. Dibrell, president State Art Association, Sequin; a solo was given by Mrs. Alex S. Coke of this city and Elsie Sterndorff of San Antonio also delighted the audience with two piano numbers.

Reports were read by Mrs. Maurie Folsom Wynne, chairman of credentials committee; Mrs. Russell Rogers, rules and regulations committee, and Mrs. Ed. J. Gibson, chairman of program committee. After an address by the president Mrs. J. F. Lyons of Fort Worth, and some recommendations, the meeting adjourned to enjoy the automobile ride and "tea" at the Dallas Country Club, planned by the local committee, composed of Mrs. F. H. Blankenship, chairman; Mrs. Earle D. Behrends, Bess Brown, Mrs. R. T. Skiles and Dr. Laughlin.

On the evening of May 2 a complimentary concert was given, a feature of which was a lecture on "Music as a Mental, Physical and Spiritual Factor in Education," delivered by Prof. Alexander Henneman of St. Louis. The program follows:

"The Winter Song," Bullard, Dallas Male Chorus, David L. Ormesher, director; Vocal Solo, Mrs. Ed. M. Polk of Corsicana; Vocal Solo, by Harold Kellogg, baritone, Dallas; Piano Solo, by Boris M. Grant, Dallas; Songs, "Long Ago," Homer, "Longing," Deering, "The Blackbird," Cyril Scott, by Mrs. Helen Fouts Cahoon, Ft. Worth; Piano Solo, by Helen Norfleet of Denton.

Working for Credits

On the morning of May 3 reports were made by delegates of work in their cities or towns. Mrs. John F. Lyons, president, declared that the future development of music would hinge upon community music and music in the public school.

To reach community music, she said, it is necessary for the study of music to be adopted as part of the high school curriculum. The federation will begin work at once to get the course adopted. While no definite plan has been outlined as a basis for credit, it was thought as much credit should be allowed for music toward graduation as for any other branch.

Sam S. Losh of Fort Worth made a strong appeal for a standardized course of music teaching. He said every teacher should teach practically the same thing. Every student should be required to master the course before being promoted. He said the "music market is never better than the public demands."

Mrs. Maurie Folsom Wynne of Dallas, on club extension, reported that fifty delegates were present and seventy-five visitors from Texas's forty-two clubs.

Abolish Fee System

A report was made by Mrs. Gentry Waldo of Houston, on the Artists' Bureau. By a majority vote the fee system was abolished. Texas artists may now secure free bookings through the Bureau and communities may secure services of the artists in the same way.



Participants in the Convention of the Texas State Federation of Music Clubs. On the Left, Left to Right: Mrs. F. H. Blankenship, of Dallas, Vice-President; Louise Pace, of Corsicana, the Newly Elected President. On the Right, Left to Right: Sam Losh, of Fort Worth, Who Spoke on Standardization; Mrs. J. F. Lyons, of Fort Worth, the Retiring President and Newly Elected Recording Secretary of the National Federation; Mrs. Marian C. Bule, of Marlin, Retiring as Recording Secretary; Elsie Sterndorff, Pianist, Who Appeared on Artists' Program; Mrs. Cora E. Behrends, of Mozart Club; Mrs. Ed. Leighton, of San Antonio; Philip Tronitz, Pianist; Earle D. Behrends, Director of Mozart Choral Club and Correspondent of "Musical America."

Northeria Barton of College of Industrial Arts, Denton, presented a plan for musicians of the school to appear without cost, except advertising, arrangements and entertainment. Thomas Goggan & Brothers tendered the delegates and the president, Mrs. Lyons, and chairmen of local committees, a luncheon at the Southland. Mr. Hollingsworth made the address of welcome and J. Wesley Hubbel responded on behalf of the clubs. The local committee for the luncheon consisted of Mrs. Julius A. Jahn, chairman; Mrs. Eugene Bullock, Mrs. Julian Wells, Mrs. Shirley M. English and Mrs. Cora E. Behrends.

To the president a luncheon was tendered by the clubs of Dallas, the Schubert, the Mozart, the Musical Study, Mickwitz, Tronitz, Wednesday Morning Choral Club, Cecilian, Dallas Organists Association, Dallas Male Chorus.

Musical numbers were given during the morning and afternoon sessions by Margaret Lowry of Corsicana; Mrs. William Neale Stewart, Mrs. Charles Jones, Mrs. Joseph B. Rucker, Fern Hob-

son, Mary Terrell, Philip Tronitz, Mrs. Roscoe Golden and Grace Switzer of Dallas.

In the evening a program was given in the Palm Garden. One of the offerings was Carl Venth's Sonata Appassionata of the Adolphus and his Trio in F Sharp Minor. The program was given by the Schubert Choral Club; E. Clyde Whitlock of Fort Worth, violinist, accompanied by Elizabeth G. Jones; Mrs. G. Fred Thompson, violinist, Albert Victor Young, accompanist; Mrs. Davis; Harold Kellogg, vocalist, Mrs. Harriet Bacon MacDonald, accompanist; Mr. Hochstein, Carl Venth; Mrs. Frank H. Blankenship, with Mrs. Joseph B. Rucker accompanist.

On Friday morning the committee report on Scholarship was made by Hallie Grace of Waxahachie; on public school music, by Mrs. J. Lee Penn of Waxahachie. A paper on "The Symphony Orchestra for Texas," by Carl Venth, was read by Mrs. Lyons, Mr. Venth being unable to be present on this day. Martha Rhea Little of Dallas, and Paul Blitz, cellist, gave several numbers.

A luncheon in honor of Mrs. J. F. Lyons, retiring president, was given at noon. Maurie Folsom Wynne read an original poem as a toast to Mrs. Lyons. Mrs. Harry Obenchain gave a humorous reading called "Mammy at the Musicales." Julian Blitz on behalf of the local committees presented to Mrs. Lyons a handsome corsage bouquet, which Mrs. Lyons acknowledged feelingly.

In the afternoon came election of officers as follows: Louise Pace of Corsicana, president; Mrs. Frank H. Blankenship, first vice-president, Dallas; Mrs. J. Lee Penn, Waxahachie, second vice-president; Mrs. T. H. Wear of Fort Worth, secretary; Beatrice Eikel of Sherman, treasurer; Mrs. Gentry Waldo of Houston, auditor; Dorothy Drane of Corsicana, corresponding secretary; Mrs. J. F. Lyons of Fort Worth, Mrs. Gay Russell of Sulphur Springs and Ima Hogg of Houston, members of the executive committee.

Houston was selected as the meeting place for the 1918 convention.

EARLE D. BEHRENDIS.

LOUISVILLE CHORUS HAS ANNIVERSARY

Liederkrantz Society Observes Sixty-Ninth Birthday With Admirable Program

LOUISVILLE, KY., May 12.—At the Seelbach Auditorium last Tuesday evening the Liederkrantz Society celebrated the sixty-ninth anniversary of its founding by singing a program of especial beauty in a fine manner. This concert had been postponed from April 24, in order to make way for the Margaret Wilson recital announced for that date.

Under the guidance of Anthony Molengraft the program was given with spirit and sparkle and embraced among various ambitious offerings the Carl Busch "America," the prize-winning composition of the 1915 Paterson Festival.

Incidental solos in the various numbers were sung by Mrs. William Conen, soprano; Carl Beck, tenor; F. O. Neutzel, baritone, and Louis Herm, basso. Little Ruth Jones played two groups of solos for the violin.

A large audience heard the concert and showed the usual appreciation of the work of the chorus. A feature of their enthusiasm was the spirit with which they entered into the singing of "The Star-Spangled Banner" at the close of the evening. Fully seventy-five per cent of the audience were of German descent.

Mrs. Anthony Molengraft was an efficient accompanist.

The Louisville Male Chorus concluded its concerts for the spring season at the Woman's Club Auditorium on Thursday evening, by giving the best performance since its organization. The chorus sang well and was absolutely responsive to the will of the conductor, Carl Shackleton. The soloists were Charles Letzler, violinist, and Clarence Wolff, baritone. These performers are well known locally and were much acclaimed. Florence Blackman accompanied both chorus and soloists in an excellent man-

ner. The usual large audience was present and applauded heartily.

The combined classes in violin instruction in the public schools gave a recital in the Auditorium of the Boys' High School on Saturday evening. A large number of schools were individually represented on the program and several numbers were played by the combined classes. The violin instructors represented were:

Victor Rudolf, Lawrence Fitzmayer, Jacob Miles, Matthias Oliver, Charles Letzler, Lucy Ritz, Esther Brown, Anna Bir, Grace Hartley, Blanch Kahn and Ella Sherrard.

H. P.

La Porte (Ind.) Chorus Gives Creditable Performance of "The Messiah"

LA PORTE, IND., May 10.—Handel's "Messiah" received an excellent production at the Presbyterian Church last evening by the La Porte Choral Society, Rev. Ernest H. Guenther, director. The chorus was assisted by the Chicago Artist Quartet, comprised of Lillian Wright, soprano; Mme. Alice Baxter, contralto; Raymond Harmon, tenor, and David Baxter, basso; Mrs. W. C. Bryant was the organist, and Carl A. Sauter officiated at the piano. About 650 persons attended the performance.

Lyric Club Ends Season with Fine Program in Charles City, Iowa

CHARLES CITY, IA., May 10.—The Lyric Club gave its third and last public concert of the season Monday evening. The Max Bruch "Cross of Fire" was given by the club members, the Y. M. C. A. Glee Club and the soloists of the evening, under the leadership of Prof. Leslie Putnam of the Osage Seminary music department. The soloists were Harold Sauer of Chicago, Mr. Burleson of Osage and Mrs. Marjorie Dodge-Warner. The "Jewel Song" from "Faust," sung by Mrs. Warner, won great praise. Mr. Sauer's voice was especially charming in Sidney Homer's "How's My Boy?" and "Mother o' Mine." B. C.

NEWARK FESTIVAL CHORUS HONORS ITS CONDUCTOR

Presents Token to C. Mortimer Wiske—G. J. Kirwan Elected President—Name Other Officers

NEWARK, N. J., May 12.—The Newark Music Festival Chorus elected officers for the next year on Wednesday evening as follows:

George Kirwan, president; William T. Carter and William R. Tuson, vice-presidents; Barbara Young, secretary; William Young, treasurer; Harold Starr, Helen Eichhorn and Madeline Kraft, librarians.

The music committee consists of:

Charles Grant Shaffer, Archibald Towers, F. S. Rogers, Sidney A. Baldwin, Louise Westwood and Mrs. G. J. Kirwan.

The chorus presented a set of andirons to C. Mortimer Wiske, conductor of the Music Festival.

The guarantors, the patrons and the advisory board of the Newark Music Festival Association elected members to the governing board last Thursday. They are Wallace M. Scudder, G. Wisner Thorne, Austin Colgate, Paul Petri, George A. Kuhn and Frank C. Mindnich. P. G.

Tonkünstler Ends Season

The final concert of the Tonkünstler Society at Memorial Hall, Brooklyn, May 8 was marked by the fine playing of the Philharmonic Trio: Alexander Rihm, pianist; Jacques Renard, cellist, and Maurice Kaufman, violinist. Widor's "Choral and Variations for Harp" was played by Ethel Dean West, with Walter Haan as accompanist. G. C. T.

The benefit which was to have been given by Sascha Votichenko in aid of the Russian wounded did not take place in Newark May 13, as proposed. After his recital Tuesday afternoon at Maxine Elliott's Theater, his tympanon, the instrument on which he performs, suffered damage in transportation. The concert has been postponed indefinitely.

1,000 SCHOOL PUPILS SING IN TACOMA

Ball Conducts Patriotic Concert—
"Lohengrin" Given in Verse
Form at Festival

TACOMA, WASH., May 9.—One thousand pupils from the Stadium and Lincoln High Schools led the singing at the patriotic concert, attended by several thousand persons, at the State Armory, May 4, which was given for the benefit of the mess fund of the militia bodies stationed here.

The concert was under the direction of W. G. Alexander Ball, musical director of the city schools. The soloists were Mrs. Mary Humphrey King, Emily Swensen, D. F. Davies, Irene Olson and Electa Havel. An orchestra of sixty pieces selected from the Stadium and Lincoln High Schools assisted the chorus, one company of Coast Artillery marching in column of twos and standing at attention during the singing of the national anthems of the allied nations.

Wagner's "Lohengrin," as retold by Oliver Huckel in poetic verse, was given a unique presentation May 4 in the First Methodist Episcopal Church. Mrs. Lois Beil Sandall, under whose direction the performance was given, devoted several months' study to the Huckel text during her post-graduate year at Emerson College of Oratory with the inspirational teacher and reader, Jessie Eldridge Southwick. Since then she has been adapting the various themes of the opera to the poem and arranging the chief arias from the opera with the result that the festival of "Lohengrin" was presented not as a mere recital of the "Lohengrin" story, or as a concert of the opera's best arias, but as a dramatic blending of poetry and song.

Mrs. A. D. Engley-Beek, the Tacoma artist, designed the cover of the souvenir programs.

Mrs. Sandall's choice of musicians was a happy one. For the title rôle Mrs. Sandall presented for his first appear-

ance in Tacoma, Alfred Owen of Seattle, one of the leading tenors of the Northwest. Mr. Owen's interpretation of *Lohengrin* revealed ease of vocal production and feeling, with fine discrimination in dramatic effects. The *Elsa* aria, demanding purity of tone and a depth of personality, was given by Mrs. Frederick A. Rice. Mrs. George Duncan gave the *Ortrud* aria, well suited to her rich contralto voice. The music of *Telramund* gave Fritz Kloepper's splendid baritone voice full scope.

The Bridal Chorus was sung by the Ladies' Musical Club under the direction of Frederick W. Wallis. The accompanists for the evening were Mrs. W. V. Wells, Mrs. O. C. Whitney, Mrs. Roy D. Pinkerton and Margaret McVoy.

A. W. R.

CHARLOTTE HEARS SONGSTERS

North Carolina City Enthusiastic in
Welcoming Metropolitan Forces

CHARLOTTE, N. C., May 10.—On May 1 and 2 the Metropolitan Orchestra, directed by Richard Hageman, visited Charlotte, N. C., for a series of three concerts, offering a festival unequalled by any past event. The festival was held in the large City Auditorium and was in every way a notable one. The three vocal stars who contributed to the success of the occasion were Frieda Hempel, Anna Case and Giovanni Martinelli.

There was a greater attendance than at any similar event in the Carolinas, which shows that Charlotte loves good music and will patronize it. Officials in charge announce that the festival was not only an artistic triumph, but proved financially satisfactory. Enthusiasm has run so high that plans are already on foot for a similar festival next season.

W. H.

Raymond Havens to Appear in Municipal Concert Course at Portland

BOSTON, MASS., May 11.—Raymond Havens, the young Boston pianist, has a number of important engagements booked for the coming season. They will include his first appearance in the Municipal Concert Course at Portland, Me., when he is to give a recital as one of the features of this series.

W. H. L.

RUSSIAN LITURGY INTERESTS TORONTO

Edgar Schofield Sings "Elijah"
With Oratorio Society and
Altschuler Forces

TORONTO, May 5.—One of the most important musical events of the season in this city was the concert given by the Russian Choir from the Cathedral of St. Nicholas, New York, under the direction of Ivan T. Gorokhoff, which took place on Wednesday evening in Convocation Hall. The concert was under the auspices of the University of Toronto and the Mendelssohn Choir. The program, which was given without accompaniment, was entirely of Russian music of a devotional character, and was brought to a close by the singing in English of "God Save the King."

"Elijah" was given by the Oratorio Society of Toronto, under Dr. Edward Broome, assisted by the Russian Symphony Orchestra, Modest Altschuler, conductor, at Massey Hall, Thursday. The work of the chorus was excellent throughout, especially in "Baal, We Cry to Thee," and "He, Watching Over Israel."

Edgar Schofield of New York sang the part of *Elijah* in a very finished manner. The other soloists were all local—Winifred Henderson, soprano; Mrs. Mary Hallman Schell, contralto, and Gladstone Brown, tenor. The second quartet was composed of Zilla Jackson, Emily Tedd, Jack White and Arthur Brown.

Arthur Blight, baritone, gave a successful recital in Forester's Hall, Tuesday evening.

S. M. M.

NEWARK MUSICIANS ELECT

Alexander Berne Heads Club, with John
A. Campbell Vice-President

NEWARK, N. J., May 15.—The annual election of officers of the Musicians' Club was held Saturday night. Alexander Berne was elected president and John A. Campbell vice-president. Thornton W. Allen, whose two-year term as president expired Saturday night, was given a warm reception by his fellow members following his annual report. Resolutions were adopted thanking Mr. Allen for his work.

The Board of Governors is now made up of the following members: H. M. Biggin, Thornton W. Allen, John A. Campbell, Herbert Sachs-Hirsch, Sydney A. Baldwin, A. Berne, George A. Kuhn, Frank C. Mindnich, Irvan Randolph, W. A. Theuer, Alice Anthony, Mrs. George W. Baney, Elmer Ross, Mrs. George Kirwan and George Kirwan.

Sioux City Civic Chorus in Concert
with Local Symphony

SIoux CITY, IA., May 8.—A community concert was given last evening at the Auditorium under the auspices of the Civic Music Committee. The chorus was under the direction of Paul McCollin and was accompanied by the Sioux City Symphony Orchestra, conducted by Mr. Harold Ryder Harvey. It is proposed to keep the movement alive by having community singing in the parks this summer, as was done last summer.

F. E. P.

Mme. Galli-Curci Adds Washington to
Her Season's Triumphs

WASHINGTON, D. C., May 12.—Under the local direction of Mrs. Wilson-Greene, Washington had the privilege of hearing the beautiful voice of Mme. Galli-Curci, soprano. Her program was one that gave excellent opportunity for the coloratura quality of her voice, its wide range, dramatic power and tone coloring. The singer was most generous, offering airs from four operas: "Waltz Song" from "Romeo and Juliet," "Bell Song," from "Lakmé"; "Bourbonaise,"

from "Manon Lescaut," Auber, and the "Mad Scene" from "Lucia." Her songs included Italian, French, Spanish and English compositions. Mme. Galli-Curci was most enthusiastically received by a capacity house. She was assisted by Manuel Berenguer, flutist, who played the obbligate to the "Lakmé" and "Lucia" arias and also gave a group of solos.

W. H.

COLUMBUS CHORAL CONCERT

Mr. Wells Aids Cleveland Singers' Club
in Meritorious Program

COLUMBUS, OHIO, May 9.—A fair-sized audience greeted the Singers' Club of Cleveland when it gave an extremely interesting concert Saturday evening in Memorial Hall. Saturday evening has never been a good night for concerts in Columbus, and this event proved to be no exception to the rule. There were 150 men in the chorus, which was ably directed by Albert Rees Davis. The latter's handling of the voices, his achieving of the dynamic effects, were well nigh flawless.

The soloist was John Barnes Wells, the tenor, who was altogether pleasing. Arthur M. Parry, baritone of the club, gave a good account of himself in Cadman's "The Dawn Is Stealing." A number possessing special local interest was the song, "Autumn," by Samuel Richard Gaines of Columbus. "The Star-Spangled Banner," stirringly given, brought the program to a close. The excellence of the singing of this club deserved a capacity audience. The chorus came under the auspices of the Athletic Club.

ELLA MAY SMITH.

Two Recent Triumphs for GRACE BONNER WILLIAMS SOPRANO



Syracuse, N. Y.—"Mrs. Williams handled the 'Inflammatus' with dignity and beauty of voice."—The Post Standard, Syracuse, N. Y., April 27, 1917.

"Mrs. Williams is a newcomer to Syracuse, but she created an admirable impression and it is to be hoped that she will be heard here again. She sang the 'Inflammatus' very sweetly and was applauded to the echo."—Syracuse Herald, April 27, 1917.

Lowell, Mass., in "Aida."—"Mrs. Williams, a favorite with Choral Society audiences, sang the title rôle with fine skill and method, especially in the solo numbers and the duets with Radames and Amonasro. The flowing melodies were smoothly managed and the tone musical throughout. The great recitative and aria 'May Laurels Crown Thy Brow,' in which Aida is distracted between her love for Radames and her fidelity to her father, was expressed with fine shades of feeling, especially effective in the cantabile passages of the supplication to the gods, ending in a skillfully managed diminuendo. In the final scene, too, her voice suggested well the triumph of love in the face of death."—Lowell Courier-Citizen, May 9, 1917.

ADDRESS

120 Boylston St., BOSTON, MASS.

KNABE

The Attainment of Pianoforte Perfection

KNABE Waterrooms
5th Ave. at 39th St.

MR. and MRS. **JOHN DENNIS MEHAN**
SPECIAL SUMMER SESSION—70 CARNEGIE HALL—TELEPHONE CIRCLE 1472
MEHAN STUDIOS MANOR (HOME FOR SERIOUS STUDENTS)
For all particulars apply to 70 Carnegie Hall

ELIZABETH GUTMAN

SOPRANO
Interprets Russian Folk Songs at
Tolstoy Lecture
in Carnegie Hall

New York Evening Mail said:
Miss Gutman's fresh and limpid voice and her artistic appreciation of the peculiarly subtle values of Russian song won the plaudits of her audience.
Address **WALTER FLOECKHER**
200 Fifth Ave., New York

McCORMACK'S "ONE-MAN BENEFIT" BRINGS NEARLY \$15,000 TO WAR RELIEF FUNDS

Famous Tenor as Director and Star of Mammoth Concert at New York Hippodrome Which Gives Aid to Tubercular French Soldiers and to the Poor of the Singer's Birthplace, Athlone—Noted Artist Introduces Young Irish Soprano in American Début—Dudley Field Malone Makes Address

"THE most successful one-man benefit in the history of this country" was the way John McCormack's concert of last Sunday evening at the New York Hippodrome was described by Dudley Field Malone, Collector of the Port of New York, in an address after the tenor's group of Irish songs. Mr. Malone stated that there was over \$14,000 in the box office, the money to be divided equally between the French Tubercular Soldiers' relief fund and the relief fund of Athlone, Ireland, Mr. McCormack's birthplace. Later receipts from the sale of programs and badges brought the sum to nearly \$15,000.

Mr. Malone further announced that Mr. McCormack had paid the \$1,000 rental of the Hippodrome, besides giving his own services. The concert revealed the singer in a new capacity, for the program read: "Concert under personal direction of Mr. John McCormack, assisted by Charles L. Wagner and D. F. McSweeney," his managerial associates having volunteered their services. Mr. Wagner and Mr. McSweeney paid the managerial expenses other than the rental of the hall.

While Mr. McCormack's concerts habitually attract audiences of a high type of red-blooded citizenship, the present gathering was especially distinguished. The concert was under the patronage of Cardinal Gibbons, Cardinal Farley and the Duc de Richelieu. The boxes were filled with notable people, and in the throng we noticed both society folk and theatrical celebrities, such as Grace George, Mary Nash, Louise Drew and others.

Besides Mr. McCormack's musical aides, he had some younger "assisting artists," shown in the appended picture. Of these, the two McCormack children, Cyril and Gwendoline, who sold badges and programs, were as much delighted with their gala experience as the audience and their father were with them.

In this concert, besides his regular assistants, Donald McBeath and Edwin Schneider, the tenor introduced an Irish soprano, Lily Meagher, in her American début. Her brilliant, fresh voice won her much applause in her song group, of



—Photo © Underwood & Underwood

John McCormack, the Famous Tenor, and Six "Assisting Artists" at His Benefit Concert, Sunday Night, May 13, at the Hippodrome: Frederick Childs and Genevieve Lyttleton Fox, Representing America; Duc de Chaulnes and Juliette Paula Prevot, Representing France, and Cyril and Gwendoline McCormack, Representing Ireland. Cyril is at the Extreme Left and Gwendoline Seated

which "The Kerry Dance" was especially well done. She added two encores.

Mr. McCormack's own share in the program was marked by "first time" hearings of two songs. One of these, "The Trumpet Call" of Wilfred Sanderson, is an Englishman's clarion appeal to his people which might well be considered by our own folk. Mr. McCormack also offered "The Rainbow of Love" by Gustave Ferrari, who is best known to our audiences as Yvette Guilbert's accompanist. One may safely say that this particular song of the highly gifted Frenchman will not add to the regard in which he is held by serious musicians. Of this group, we admired anew Harry T. Burleigh's remarkably gripping song, "One Year," and the eloquent voicing of it by Mr. McCormack. The tenor's talented accompanist, Edwin Schneider, was represented in the group by his "Your Eyes."

Some of Mr. McCormack's most representative Irish folk song offerings were

given with the inimitable art with which he glorifies them. He gave a set of worthy art songs in French and English with his consummate interpretative skill. Two operatic arias showed his gifts in that field. Numerous were the encores exacted, and we were glad to see among them the stirring "Ireland, My Sireland" air from "Eileen," by Victor Herbert.

There was a tumultuous demonstration at the close when Mr. McCormack returned for an encore. From all over the house there were cries for favorite songs, those for "I Hear You Calling Me" being in the majority. The tenor had intended giving another extra, but seeing the demand for Marshall's song he dispatched Mr. Schneider to the dressing room for a copy of the latter. After this had been sung and the overflow crowd that filled the stage had started moving across its expanse the tenor was called back again and he gave "The Marseillaise" rousing in French.

K. S. C.

usual versatility, a pleasing voice and convincing interpretative powers. Mr. Bamboshek accompanied admirably.

Noted Artists Heard in Memorial Concert for Yiddish Humorist

The Manhattan Opera House was thronged on May 13 at the memorial concert arranged by admirers of the late Sholem Aleichem, who was dubbed the "Yiddish Mark Twain." The concert marked the first anniversary of the noted humorist's death. An excellent musical program was finely interpreted by Mischa Levitzki, pianist; Max Pilzer, violinist, and Maurice Dambois, cellist. There were also readings from the humorist's works by Abraham Tannenholz, Fania Marinoff, S. Goldenburg and Leon Blank.

Laura Littlefield Offers Songs of Bostonians in Her Recital

NATICK, MASS., May 1.—Laura Littlefield, one of Boston's best known concert and oratorio sopranos, gave a recital in the Walnut Hill School Hall on April 23. Mrs. Littlefield was accompanied at the piano by Mrs. Louise Dunham Alden. Her program was pleasantly arranged and included a group by Boston composers. Her singing was greatly enjoyed by a large audience. Besides the beautiful quality of her clear soprano, she showed marked interpretative talent.

GABRILOWITSCH IN RUSSIAN PROGRAM

Conducts Final New York Concert and Plays Rachmaninoff Concerto as Soloist

Evoking once again the unrestrained applause of an audience suggesting the height of the music season by its size and brilliancy, Ossip Gabrilowitsch conducted the third and last of his series of symphonic concerts in Aeolian Hall, Friday evening of last week. He not only wielded the bâton, but also appeared as pianist, a rôle in which most music-lovers will probably continue to prefer him, interesting and profitable as his disclosure of directorial abilities has been. His program last week was given up to Russian works, but can scarcely be termed as well contrived or as interesting as the preceding one. It consisted of the overture to Glinka's "Russlan and Ludmila," Glière's tone poem, "The Sirens," the second piano concerto of Rachmaninoff and Tchaikowsky's Fourth Symphony.

In the handling of the three orchestral numbers, Mr. Gabrilowitsch merely reinforced the impression he previously created. His performances revealed a confident authority in the management of his forces, a carefully contrived plan of interpretation and much energy and assurance in setting it forth. All the evening's music afforded him opportunity to exercise his faculty of intensive climax building, which lends great vitality to his conducting. With it all, we can hardly admit the conviction that this conducting, for all its efficiency and frequent eloquence, is marked by the highest touch of distinction.

Mr. Gabrilowitsch did the "Russlan" overture with impetuous spirit and made the most of Glière's tone picture. This is obviously descriptive music, with a few superficially striking effects, but in content imitative and meager. Upon the stock of Rimsky-Korsakoff's "Sadko" it grafts some whole-tone devices of the Frenchmen, some echoes of Strauss and some "Tristan" chromatics. The song of the sirens, surrounded by a halo of muted strings, is not especially alluring and the shuddersome tremolos as the ship sinks would serve better in the theater or the moving picture house. No end of enthusiasm rewarded the pianist for his performance of the Tchaikowsky Symphony. Yet, while the pizzicato movement was all that could be desired by way of precision and crepitating progress and the finale effectively stirring and noisy, the tempi in the first two movements were needlessly slow, the phrasing inelastic.

Handing over the orchestra to Arnold Volpe, Mr. Gabrilowitsch played in dashing and brilliant style the Rachmaninoff concerto. The work might well be heard here oftener, in the place of some of the much ridden battle horses, for, while it does not sustain its interest on an even plane, the swelling first movement is of opulent beauty in its sweeping, broadly arching phrases, the *andante* is sentimentally and melodiously effective and the finale, if it does not quite fulfill its intentions, possesses a glorious second theme that appears transfigured at the close. Decidedly this concerto merits greater attention than pianists have given it since Rachmaninoff's American tour.

H. F. P.

Newark Clubs Have Aid of the Apollo Quartet and Mabel Baldwin

NEWARK, N. J., May 11.—The Dorian Music Club and the Ionian Orchestra, organizations connected with the community center in Avon Avenue School, gave a concert last night, assisted by the Apollo Male Quartet and Mabel Baldwin, pianist. The program was given by these members of the club: Frank Meier, Henry McLean, Charles Knapp, Katherine Frank, Ida Herbach, Paul Danemann and Sadie Green. Julius Young conducted.

P. G.

Dubinsky Under New Management

Vladimir Dubinsky, the Russian 'cellist, has come under the management of the Music League of America. He will make a tour through the country under these auspices next season.

The Ionian Club of Buffalo, N. Y., recently performed an operetta for the Belgian Relief Fund.

THREE ABORN COMPANIES TO BEGIN SUMMER SEASON

This Month Sees Opening of Season for Lighter Productions—Many Revivals Will Be Seen

The Aborn musical comedy and comic opera companies are to succeed the grand opera forces under the same management, which will soon finish their sixteenth annual spring season. Two companies furnishing the lighter form of musical amusement will open their summer seasons simultaneously on May 21 at the Broad Street Theater in Newark and the New National Theater in Washington. A third will begin an indefinite run at the Bronx Opera House, New York, on May 28.

The first three weeks in Newark will be devoted to "The Chocolate Soldier," "Naughty Marietta" and "The Princess Pat" respectively and the same weeks in Washington will be occupied with "Robin Hood," "The Chocolate Soldier" and "Naughty Marietta" in the order named. At the Bronx Opera House the season will be opened with "The Blue Paradise" and the succeeding two weeks will be given to "The Chocolate Soldier" and "Prince of Pilsen."

Later weeks in all three cities will bring revivals of "The Spring Maid," "The Firefly," "Sergeant Kitty," "Gypsy

Love," "The Red Mill," "The Lilac Domino," "The Yankee Consul," "The Girl of My Dreams," "A Stubborn Cinderella," "A Modern Eve" and other Broadway successes of recent years.

Principals already engaged by Milton and Sargent Aborn include the following:

Maude Gray, Sylvia Thorne, Fritzi von Busing, Forrest Huff, J. Parker Coombs, John R. Phillips, Robinson Newbold, Phil Sheffield, Augustus Buell, Lillian Ludlow, Charles Udell, Ethel Boyd, Lou Powers, James McElhern, Carl Haydn, Charles H. Bowers, J. P. McSweeney, Mildred Rogers, George Shields, Philip Fein, Helena Morrill, Hattie Belle Ladd, Madeleine Nash, Louise Kelley, Florence Mackie, John E. Young, Fred Harten, Robert Pitkin, Robert Lee Allen, George Everett and Otto Schrader.

Adelina Armond Commands Esteem in Educational Alliance Recital

A good impression was made by Mme. Adelina Armond, soprano, who was heard in recital in the Straus Auditorium of the Educational Alliance, New York, on Sunday evening, May 13. Assisted at the piano by Giuseppe Bamboshek, Mme. Armond sang representative *lieder* of Schumann, Schubert, Grieg, Wolf, Brahms, Liszt, and Jensen; French songs and arias by Massenet and Thomas; songs in English by MacDowell and Cadman; numbers in Polish by Moniuszko and Chopin, and in Russian by Dargomijsky and Tchaikowsky. She disclosed un-



SEATTLE, WASH.—Charlotte Booth and Ruth Staley, vocal pupils of Mrs. Clara Bradley-Dawson, appeared in recital, April 30, in Chickering Hall.

ALBANY, N. Y.—An Hour of Music was given at St. Andrew's Hall recently by the vocal pupils of Cordelia L. Reed and the piano pupils of Mary E. Murphy.

BOSTON.—The first of a series of Sunday noon organ recitals was given at the South Congregational Church, Unitarian (Dr. Hale's church), recently by William E. Zeuch.

PROVIDENCE, R. I.—Grace Goff Fernald, soprano, an artist pupil of Loyal Phillips Shawe, appeared with much success recently in song recitals given in Falmouth and Attleboro, Mass.

BOSTON, MASS.—Richard Platt, pianist and teacher, presented his pupil, George Smith, in a recital on Friday evening, May 11, in the rooms of the Harvard Musical Association.

DANBURY, CONN.—The Arion Singing Society of this city presented the Metropolitan Opera Quartet in the opera "Martha" at the Empress Theater, May 6. An audience of 1000 applauded the singers.

NEWARK, N. J.—Pupils of Nelda von Seyfried gave their fifth piano recital in Sayre Hall recently. At a recent meeting of the Music Study Club, Pauline Scarborough gave a program of Russian piano music.

PAWTUCKET, R. I.—Mrs. Florita Cumming, soprano, artist pupil of Loyal Phillips Shawe, the Boston-Providence vocal teacher, was soloist at the recent dedication recital of the new organ at the Park Place Congregational Church.

BOSTON.—Two of Boston's well-known concert artists, Martha Atwood-Baker, soprano, and Bernard Ferguson, baritone, have been engaged for the Montpelier (Vt.) Festival, which will be held in early June, Nelson P. Coffin conducting.

SEATTLE, WASH.—Teachers presenting pupils in recitals recently were Mme. Cook, Clara Bradley Dawson, Mary Carney Chapin, Georgia Du Bois, Edna Coleman, Silvio Risehari and Orrill V. Stapp.

CHARLESTON, W. VA.—Gilbert and Sullivan's "Patience" was performed at the High School on May 4, the principals being Jessie Heizer, Julian Patterson and Bosworth Johnson. The choral and solo work was good.

FLINT, MICH.—Jane English, coloratura soprano of Chicago, closed the artists' course recently with an admirable program, assisted by Anthony Linden, flautist, of the Chicago Symphony Orchestra, and Arthur Fram, pianist.

ALBANY, N. Y.—A Community Sing was given at the Young Women's Christian Association, May 5. Vocal solos were given by Mrs. Harry B. Wetherwax, in charge of the program, and by Mrs. Prentiss Carnell and Newton R. Cass.

PALESTINE, TEX.—Bertha Yocum, the pianist, gave a successful recital recently under the auspices of the Cecelian Club at St. Mary's Auditorium. Miss Yocum's program was composed largely of Chopin works, all of which she played in her distinguished style.

BUFFALO, N. Y.—Vocal pupils of Louis J. Bangert gave a program of American songs in the Auditorium, on May 7. The following participated: Paul Schoepflin, Carlos N. Bushnell, Mary L. Conover, Mrs. Clarence R. Flohr, Elsa Gentsch, Mrs. Charles E. Hokenen, Mrs. Lee W. Miller, Florence Reid, Mrs. Eldon F. Colie, Chester B. Turner, Adelaide Mockford, Lillian Rose Veatch and Mignonne Earle.

SOUTH BROWNSVILLE, PA.—The Kinder-Barth Concert Company, composed of Ethel Bart, soprano; C. Warren Kinder, tenor; Norma Bosson, violinist, and May Barth Kinder, pianist, delighted a small audience in the Central Presbyterian Church on May 10.

LOCKPORT, N. Y.—Gatty Sellars, organist, gave two recitals here recently at the First Presbyterian Church. The church was filled for each performance, and Mr. Sellars's work was well liked. His performance of "The Storm" was received most enthusiastically.

HARTFORD, CONN.—The choir of the Asylum Hill Congregational Church, under E. F. Laubin's direction, gave an engaging concert in Unity Hall, on May 6. There were solos by Rhea L. Massicotte, soprano; Herbert P. Stedman, tenor, and Frederic H. Kenyon, basso.

COHOES, N. Y.—The feature of the annual concert of Egberts High School, on May 1, in Larkin Hall, was the production of Gade's cantata, "The Erl King's Daughter." Mrs. Norman G. Blakeman, soprano, and Roy H. Palmer, baritone, were the assisting soloists.

CHARLESTON, W. VA.—The sixth and final concert of the Charleston Symphony Orchestra took place on May 6, in the Virginian Theater. The soloist was Willem Schultze, cellist, who made a good impression. The program contained numbers by Beethoven and Wagner.

BOSTON, MASS.—The seventy-fifth public service of the New England Chapter of American Guild of Organists was held in Emmanuel Church on Tuesday evening, May 8. The program of organ music was played by Albert W. Snow, Everett E. Turette and W. Lynnwood Farnam.

PHILADELPHIA.—N. Lindsay Norden, director of the Aeolian Choir of Brooklyn and the Mendelssohn Club of Philadelphia, has been appointed musical director of the Second Presbyterian Church of Philadelphia. He will have a quartet of well-known soloists and a chorus choir.

NEWARK, N. J.—The Lyric Club recently elected officers as follows: Mrs. Jay Ten Eyck, president; Mrs. Herbert Farrow, vice-president; Elizabeth B. Littell, Mrs. Walter Colton, Helen Woolson and Mrs. Clifford Woolson, secretaries; Miss J. W. Fairlie, treasurer, and Miss J. V. Enders, librarian.

JAMAICA (L. I.), N. Y.—Mary Carson, soprano, assisted by George Roberts, pianist, gave a pleasing recital at the Chapin home, on May 11. Besides accompanying Miss Carson, Mr. Roberts played several solos. Miss Carson sang numbers by Thomas, Grieg, Vidal and others, winning much applause.

LOCKPORT, N. Y.—Charles Harold Sharp, organist, who has been organist and choir director at the First Presbyterian Church for the past two years, has resigned to accept a similar position at the First Baptist Church of Rochester, N. Y. Mr. Sharp is a graduate of the Boston Conservatory of Music.

PARKERSBURG, W. VA.—Mayor Gilbert has assured a committee consisting of Mrs. J. C. Cochran, Mrs. A. G. Lancaster and Prof. G. R. Eckert (supervisor of the public school music), that the use of the City Park will be granted for municipal Sunday afternoon concerts. These will be given by the Citizens' Band.

SEATTLE, WASH.—The concluding concert in a series of six was given at the West Seattle High School on April 30. The concerts have been arranged by Clara Wolf and were under the auspices of the Musical Art Society. At the Belgium Relief Fund concert, May 4, the program was given by Louise Merrill Cooper, soprano; Kathleen Shippen, pianist; Fielding L. Ashton, violinist, and Mrs. E. Franklin Lewis, pianist.

BRIDGEPORT, CONN.—At the annual meeting of the Wednesday Afternoon Musical Club, on May 9, the election resulted in the retention of the officers: Mrs. De Ver H. Warner, president; Mrs. H. C. Ives, vice-president; Mrs. Charles S. Cole, treasurer; Mrs. S. C. Shaw, recording secretary, and Edith Proudman, corresponding secretary.

TORONTO, CAN.—At the Y. M. C. A. auditorium recently Frank Converse Smith, teacher of violin, introduced a large number of his pupils, all of whom acquitted themselves creditably, the program closing with a Concerto, for two violins, by Bach, played by Mr. Smith and Miss Coryell.

SEATTLE, WASH.—Mrs. Inez Z. Morrison, Mrs. Franklin C. Heckman and Edna McDonagh gave a program at the Women's University Club, April 27. Calvin B. Cady, formerly of Teachers College, Columbia University, New York, gave a lecture on "Musical Needs of the Kindergarten Teacher," at Cornish Recital Hall, April 30.

ARLINGTON, MASS.—Harris S. Shaw, organist and choirmaster, directed the large chorus choir of the Baptist Church in a creditable performance of Haydn's oratorio, "The Creation," on Sunday evening, May 6. The solo parts were sustained by a trio of well-known Boston singers, Evelyn Blair Kinsman, soprano; Everett Glines, tenor, and Wilford Flint, bass.

TACOMA, WASH.—Sofie Sammer, of Tacoma, who has been on a concert tour through Montana, Dakota, Minnesota and Iowa, left May 1 on a ten weeks' tour. Miss Sammer, whose voice is a charming lyric soprano, sang several times before large audiences in Minneapolis and before an audience in Sioux Falls, S. D. of 1500. At the close of her engagements she will go to New York.

MALDEN, MASS.—The Copley Quartet, consisting of Everett M. Clark and Raymond A. Simonds, tenors; Edward L. MacArthur, baritone, and Oscar L. Huntington, bass, gave a concert on May 7 in Odd Fellows' Hall, before a large and representative audience. This was the thirty-first appearance of the quartet in this city in one year.

WASHINGTON, D. C.—The Y. M. C. A. has offered several very interesting musical treats to the public through arrangement of the musical director of the association, John R. Monroe. Among those participating have been Mrs. J. M. Stoddard, soprano; Richard Lorleberg, cellist; Harry Waller, violinist; George Thompson, pianist; Alwarda Casselman, and Mona Jelliman, pianists.

PITTSBURGH, PA.—Assisted by the orchestra of the Carnegie Institute of Technology, the following music students at that institution gave a recital under the direction of Prof. J. Vick O'Brien, on May 6: Charles E. Gilson, Joseph Replogie, Ethel Louise Shuman, Roland Bellingham, George Wilkins, Samuel Gluck and Robert McGowan. The accompanists were Adele Hennig and Helen Eshelman.

WASHINGTON, D. C.—Recent musical affairs at the Arts Club have included a recital by Mrs. Charles W. Fairfax, mezzo-soprano, and Mrs. J. T. Brosius, harpist; an evening of music by the Orpheus Four of Los Angeles, Cal., and Charles Trowbridge Tittmann, basso; and a program of choruses and solos for women's voices under the leadership of Mrs. A. M. Blair, conductor of the Rubinstein Club.

PROVIDENCE, R. I.—A concert was given at Trinity M. E. Church recently for the benefit of the Armenian war sufferers. The program was presented by Mrs. H. Der-Margossian, soprano, artist pupil of Loyal Phillips Shawe; Lucin Barakian, contralto; Mrs. A. A. Donchian, soprano; Dr. J. Normand, tenor, and Mr. Shawe, baritone. A feature was the singing by Mrs. Margossian and Mr. Shawe of Armenian folk-songs in the native tongue. Grace Alice Ripley played the piano accompaniments.

MONTCLAIR, N. J.—A recital was given by Hugo Hulten, basso, and pupils of Tobias Westlin in Aeolian Hall May 12. Mr. Hulten displayed many excellent qualities as a vocalist, including a sympathetic voice and wide range and an abundance of poetic feeling. Austin Shindell, a young pianist and artist pupil of Mr. Westlin, offered two groups of piano compositions. Nils Nelson played a piano duet with Mr. Westlin. An organ number was played by Oscar Magnusson, another talented young pupil.

UNIONTOWN, PA.—Directed by E. T. Chamberlain, the Llandel Choral Society sang Haydn's "Creation" at the Penn Theater on May 7. Good results were in evidence and the good-sized audience approved of the chorus's work. Praise is due the soloists, Mrs. C. H. LaClair, Mrs. Emma Cook Litman, Lillian Hammitt, Lela Davison, Fred. T. Miller, H. R. Roberts, Charles Hathaway, Philip Callaghan, Gomer Jones, George Troleau, E. C. Pew and William LaClair, who handled the solos, duets and trios excellently.

ALBANY, N. Y.—The vested choir of St. Joseph's Church, Troy, directed by James McLaughlin, Jr., organist and choirmaster, appeared in concert recently at St. Joseph's Hall, Albany, under the auspices of the Newman Club of the State College for Teachers. The cantata "Gallia" and the German "Requiem" were among the choir numbers, with solos and duets by the boy sopranos, William Dunn, William Smith and John Kiley. Bart E. Dunn, tenor, and Charles F. Crowley, baritone, were the assisting soloists.

ALBANY, N. Y.—The annual spring concert of the Girls' Academy Glee Club took place May 1, under the direction of Dr. Frank Sill Rogers. The principal number was Coleridge-Taylor's "The Marriage Feast of Hiawatha," the soloists being Edgar S. Van Olinda, tenor; Mrs. William J. McCann and Mrs. Van Olinda, contraltos. The men of St. Peter's choir assisted. Incidental solos were given by Cathlyn Hayes, Howard Smith, Edward L. Kellogg, Enid Elmen-dorf and Marion H. Packer. Helen A. Steele, pianist, played a group of modern French numbers and the Liszt-Wagner "Spinning Song" from "The Flying Dutchman."

CHAMBERSBURG, PA.—Dr. Orlando A. Mansfield, professor of music in Wilson College, gave his twenty-first recital upon the fine concert organ in Thomson Hall, May 5, the performance being not only musically remarkable, but especially interesting because the last to be given by the recitalist prior to his resignation of his professorship. At the close of the program, which was enthusiastically followed by a large audience, Dr. and Mrs. Mansfield were presented by the college choir and music students with a handsome silver loving cup as a token of personal esteem and appreciation of Dr. Mansfield's five years' successful musical work in the college.

BROOKLYN, N. Y.—The progress of the Munson Institute of Brooklyn was attested by a recital on May 1 given by pupils of one of the institute's teachers, Frederic Martin, at the institute. On the program appeared Douglas Campbell, Ingrid Larsen, Anna Gray Mitchell, violinist and assisting artist; Mrs. Helen Lee Youngman, Grace Bagger, Mrs. Theodore Goeller and Flora Allison. Lawrence J. Munson and Mathilde Davider accompanied. The Talmadge Studio of Music gave its twelfth annual recital at Memorial Hall on May 4. Besides a number of piano and violin solos the Talmadge String Ensemble of forty-six pieces was heard.

TACOMA, WASH.—Members of the Fine Arts Studio Club enjoyed an Indian program Thursday evening, April 26, a picturesque note being given by all appearing in Indian costume, and the decorations, which carried out a woodland effect. Camilla Pessemier sang delightfully two groups of songs founded on Indian themes. In her final song, "By the Waters of Minnetonka," by Lieurence, the violin obbligato was played by Miss Lyon. Miss Kilpatrick accompanied. Doris Newell played two interesting piano numbers by MacDowell and Kreidler. Mrs. H. Hunt MacLean read "Hiawatha's Wooing," by Longfellow, which was enhanced with a musical setting at the piano by Mrs. C. P. Gammon.

TACOMA, WASH.—The Ladies' Musical Club gave a concert on April 24 at the Y. W. C. A. Auditorium. Katherine Robinson and Emmeline Powell were heard in piano solos; Agnes Lyon in a violin group; Lucile Preston and Mrs. Harry Ferneyhough were the vocal soloists and Marguerite de Fresno gave three dances. Among the Tacoma musicians who appeared on the program at the patriotic entertainment given recently at the Rainier Club in Seattle were Mrs. Frederick Rice, John J. Blackmore, Mrs. J. Austin Wolbert, Ruth Davis and M. rtha Wagner. A program of patriotic music was given, April 25, at the Temple of Music, under the direction of Mrs. L. B. Cameron, assisted by a number of well-known musicians. The proceeds were sent to the Red Cross Pacific Coast headquarters.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Austin, Florence—Elizabeth, N. J., May 12; Paterson, N. J., May 14; Newark, N. J., May 17; Wilkes-Barre, Pa., May 19; Bridgeport, Conn., May 21; New Haven, Conn., May 23; Waterbury, Conn., May 25; Hartford, Conn., May 28; Springfield, Mass., May 30.

Bennéche, Frieda—New Haven, Conn., May 14; New York, May 15; Southern tour in June.

Brenska, Zabetta—Mount Vernon, Ohio, May 22.

Breyn, Simon—Griffin, Ga., May 19; Columbus, Ga., May 21; Albany, Ga., May 22; Americus, Ga., May 23; Montgomery, Ala., May 24; Birmingham, Ala., May 25; Gadsden, Ala., May 26.

Carnahan, Franklyn J.—Kent, Ohio, May 22, 23.

Cherniavsky, Leo, Jan and Mischel—(New Zealand tour), Wellington, May 12 and 14; Blenheim, May 18; Christchurch, May 19; Christchurch, May 21; Christchurch, May 23; Timaru, May 24; Oamaru, May 25; Christchurch, May 26; Gore, May 28; Dunedin, May 29; Invercargill, May 30; Dunedin, May 31 and June 2.

Claussen, Julia—Chicago, May 20; Milwaukee, May 21.

Dadmun, Royal—Evanston, Ill., May 28.

Dale, Esther—Hartford, Conn., May 18.

De Gogorza, Emilio—Evanston, Ill., June 2.

Galli-Curci, Amalita—Evanston, Ill., May 29.

Garrison, Mabel—Springfield, Mass., May 12; Lima, Ohio, May 16; Buffalo Festival, May 17, 19; Hagerstown, Md., May 24; Norfolk, Conn., June 4.

Genovese, Nana—New York, May 13.

Gilberté, Hallett—Denver, Col., May 14; Colorado Springs, Col., May 21.

Gluck, Alma—Evanston, Ill., June 2.

Gotthelf, Claude—Spokane, Wash., May 11; Walla Walla, Wash., May 13.

Graveure, Louis—Evanston, Ill., May 28.

Gunn, Kathryn Platt—Brooklyn, May 24, 27, June 1.

Havens, Raymond—Pittsfield, Mass., May 24.

Hempel, Frieda—Bowling Green, Ky., May 11; New York (Carnegie Hall), May 13.

Hoffman, Frederic—New York, May 21.

Hubbard, Havrah (Operalogues)—Spokane, Wash., May 11; Walla Walla, Wash., May 13.

Huss, Hildegard Hoffman—New York (Æolian Hall), May 13.

Ingram, Frances—Evanston, Ill., May 28.

Jomelli, Mme. Jeanne—Denver, Col., May 14; Colorado Springs, Col., May 21.

Kaiser, Marie—Dubuque, May 11; Rockford, Ill., May 12; Kalamazoo, Mich., May 15; Lansing, May 16; Mount Pleasant, May 17; Flint, May 18; Grand Rapids, Mich., May 19; Cedar Rapids, May 21, 22, 23; Appleton, May 24, 25; Milwaukee, May 26; Evanston, Ill., May 28.

Karle, Theo.—Watertown, Conn., May 17; Keene, May 25; Cincinnati, June 1.

Kelley, Della Mae—New York (Æolian Hall), May 22.

Land, Harold—Yonkers, N. Y., May 24.

Lindquist, Albert—Evanston, Ill., May 31.

Littlefield, Laura—Quincy, Mass., May 15.

Macbeth, Florence—Evanston, Ill., May 31.

Martin, Frederic—Tiffin, Ohio, May 11.

Martinelli, Giovanni—Evanston, Ill., May 29.

McCue, Beatrice—Haworth, N. J., May 29.

Middleton, Arthur—Mount Vernon, Ohio, May 22.

Miller, Christine—Pittsburgh, Pa., May 19; Ypsilanti, Mich., May 21; Ashtabula, Ohio, May 22; Altoona, Pa., May 24; New Bedford, Mass., May 27; Scranton, Pa., May 28; Hamilton, Ohio, May 30; Evanston, Ill., North Shore Festival, June 2.

Miller, Reed—Laurens, S. C., May 11; Greenville, S. C., May 12; Anderson, S. C., May 13; Greenwood, S. C., May 14; Augusta, Ga., May 16; Athens, May 17; Griffin, May 18; Columbus, Ga., May 19; Albany, Ga., May 20; Americus, Ga., May 21; Montgomery, Ala., May 23; Birmingham, Ala., May 24; Gadsden, Ala., May 25; Rome, Ga., May 26; Cleveland, Tenn., May 27; Johnston City, Tenn., May 28; Morristown, Tenn., May 30; Knoxville, Tenn., May 31; Harriman, Tenn., June 1; Chattanooga, Tenn., June 2; Huntsville, Ala., June 3.

Morrissey, Marie—Lockport, N. Y., May 14; Greensburg, Pa., May 16; Chicago, May 21-23; Bethlehem, Pa., June 1.

Orrell, Lucile—Meriden, Conn., May 18.

Rankl, John—Green Bay, Wis., May 15, 16.

Roberts, George—Ogdensburg, N. Y., May 24; Louisville, N. Y., May 25; Rome, May 27; Watertown, N. Y., May 28; Oswego, N. Y., May 29; New York, May 31.

Sundelius, Marie—Bradford, Pa., May 21; Ridgeway, Pa., May 22; Kane, Pa., May 23; Warren, Pa., May 25; Ashtabula, Ohio, May 26; Evanston, Ill., North Shore Music Festival, May 31.

Van Dresser, Marcia—Southern tour during May.

Van der Veer, Nevada—Laurens, S. C., May 10; Greenville, S. C., May 12; Anderson, S. C., May 13; Greenwood, S. C., May 14; Augusta, Ga., May 16; Athens, Ga., May 17; Griffin, Ga., May 18; Columbus, Ga., May 19; Albany, Ga., May 20; Americus, Ga., May 21; Montgomery, Ala., May 23; Birmingham, Ala., May 24; Gadsden, Ala., May 25; Rome, Ga., May 26; Cleveland, Tenn., May 27; Johnston City, Tenn., May 28; Morristown, Tenn., May 30; Knoxville, Tenn., May 31; Harriman, Tenn., June 1; Chattanooga, Tenn., June 2; Huntsville, Ala., June 3.

Williams, Grace Bonner—Pittsfield, Mass., May 24.

Yon, Pietro and Constantino—New York (Æolian Hall), May 19.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—Watertown, Mass., May 15.

Chicago Symphony Orchestra—Springfield, Mass., May 11, 12; Buffalo, May 17, 18, 19; Oberlin, Ohio, May 21, 22; Clinton, Iowa, May 23; Muscatine, Iowa, May 24; Mt. Vernon, Iowa, May 25, 26; Evanston, Ill., North Shore Festival, May 28, 29, 30, 31, June 1, 2.

Community Music, National Conference—New York, June 1.

Copley Quartet—Boston, May 14 (aft.); Roxbury, Mass., May 14 (evg.); South Boston, Mass., May 15; Dorchester, Mass., May 17; Roslindale, Mass., May 18; Charlestown, Mass., May 23; Cambridge, Mass., May 24; Quincy, Mass., May 25; Haverhill, Mass., May 28.

Fischer Quartet, Elsa—Norwalk, May 25.

Friends of Music Society—New York (Carnegie Hall), May 31.

Gamble Concert Party—Alexandria City, Ala., May 12; Lafayette, Ala., May 15; Hamilton, Ga., May 19; Perry, Ga., May 23.

Minneapolis Symphony Orchestra—(Spring Tour). Soloists—Marie Kaiser, Jean Cooper, Charles Harrison, Royal Dadmun, Richard Czerwony, Cornelius Van Vliet, Henry James Williams; Dubuque, Iowa, May 11; Rockford, Ill., May 12; Chicago, May 13; Kalamazoo, Mich., May 14, 15; Lansing, Mich., May 16; Mount Pleasant, Mich., May 17; Flint, Mich., May 18; Benton Harbor, Mich., May 19; Cedar Rapids, Iowa, May 21, 22, 23; Appleton, Wis., May 24, 25; Milwaukee, Wis., May 26.

New York Community Chorus—New York, High School of Commerce, May 22, 29, 30; Washington Irving High School, May 31; New York (Madison Square Garden), June 1.

St. Louis Symphony Orchestra—Tarkio, Mo., May 11; Lincoln, Neb., May 12.

Tollefsen Trio—Brooklyn, N. Y. (Academy of Music), May 19; Newark, N. J., May 20.

Festivals

Bach Festival—Bethlehem, Pa., June 1.

Bellingham (Wash.) Festival—May 17, 18, 19, 20.

Buffalo May Festival—Buffalo, N. Y., May 17, 18, 19. Chicago Symphony Orchestra. Soloists, Sophie Braslau, Mabel Garrison, Clarence Whitehill, Paul Althouse, Johannes Sembach, Jan Sieck.

Chicago North Shore Music Festival—Evanston, Ill., May 28, 29, 31 and June 2.

NEW ALBANY STUDENTS GIVE "BOHEMIAN GIRL"

High School's Chorus and Orchestra Offer Praiseworthy Performance Before Large Audience

NEW ALBANY, IND., May 12.—A stirring performance of the "Bohemian Girl" was given by the combined chorus and orchestra of the High School at High School Auditorium on last Friday night, under the direction of Music Supervisor Anton Embs.

A well balanced chorus of 150 voices sang with precision and excellent tone quality. The orchestra of fifty players was recruited entirely from the school forces and had worked upon the score only six weeks, yet it gave an astonishingly smooth performance.

The soloists were Elsie Hedden, soprano; Gladys Jolley of De Pauw University, mezzo-soprano; Noble Mitchell, tenor; Robert Kelso, tenor; Earl Hedden, baritone; Vinton Nunemaker, basso. With the exception of Miss Jolley, whose home is in Greencastle, the soloists represented the best local talent and their singing was uniformly excellent. Especial praise must be given Robert Kelso, a young High School boy, for his fine singing of *Florestan*.

H. P.

GIVE ALL-AMERICAN PROGRAM

Lockport Welcomes Gertrude Rennyson, Ralph Osborne and Ellen Marshall

LOCKPORT, N. Y., May 8.—The ninth concert of the All-American Artist Course, under the direction of A. A. Van De Mark, was given here last evening in the Auditorium. The artists appearing were Gertrude Rennyson, soprano; Ralph Osborne, baritone, and Ellen Richmond Marshall, contralto, with Elizabeth Siedhoff at the piano.

Mr. Osborne's best number was the aria from "Hérodiade." Miss Marshall has a voice of pleasing quality. Miss Rennyson was the chief attraction of the evening, and her pleasing presence as well as her voice created a most favorable impression. She sang with understanding and dignity and won for herself much applause.

D. A. S.

Lorene Rogers to "Do Her Bit" on Her Father's Farm

Lorene Rogers, the gifted American soprano, left New York on Thursday, May 17, for her parents' home near Rockford, Ill., where she is going to "do her bit," farming through the summer on her father's two hundred acres outside Rockford. Miss Rogers won favor

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Pupils of Mme. Laura E. Morrill, the New York teacher of singing, have been winning laurels lately through their professional appearances. Claire Peteler took part in the concert with Caruso at the Mozart Society on Thursday evening of last week. She has studied exclusively with Mme. Morrill. Her voice is described as being of beautiful quality and she sings with rare intelligence. Lillia Snelling, formerly of the Metropolitan Opera House, has been touring lately as soloist with the St. Louis Orchestra. She has had nineteen soloist appearances with the Boston Symphony Orchestra during the past season. Ethel Frank, another Morrill pupil, has been engaged for the Maine festivals to be held in October.

* * *

Loretto C. O'Connell, pianist, gave a splendid recital at the McAlpin Hotel, New York, recently, in which she presented a program of Beethoven, Schumann, Chopin and Liszt. Her excellent playing reflected creditably on the American pianist, Eleanor Spencer, with whom she is coaching repertoire. Miss Spencer will conduct her summer class from June 15 to Sept. 1.

* * *

Mr. and Mrs. Joseph Duveen gave a musicale recently in the Plaza Hotel to introduce Nicola Tan, baritone, to a select gathering. Mme. Gabrielle Gills, the much admired French soprano, was also heard. Mr. Tan, who quite recently concluded an engagement in the opera house at Prague, disclosed a voice of warmth and brilliancy, well schooled. He is a pupil of E. F. Florio of New York.

* * *

The monthly class recital of pupils of Rose Wolf, the prominent New York teacher of piano, took place at her studios in Steinway Hall on the afternoon of May 9. A most attentive audience

listened to a very interesting program, and showed their keen appreciation of the pupils' efforts.

* * *

An engaging recital was heard at Wanamaker's recently, when Carl V. Lachmund presented several young pianists of his artist class. The pupils were assisted by Mrs. Susan Hawley Davis, contralto; Jurien Hoekstra, baritone, and Alexander Russell, organist. The recital attracted a large audience which displayed abundant enthusiasm throughout the program. Mr. Lachmund's pupils, the most advanced of whom were Mrs. Marian R. Coger, Marjorie Gleyre Lachmund, Anita Lachmund and John J. Biehn, displayed technical skill and musical ability. The conclusion of the program was devoted to "studio tests" by pupils who played solo groups in unison on five pianos as a test in uniformity of rhythm, expression and phrasing. The results were excellent.

* * *

Harriette Brower presented five young artist-pupils in recital at Chickering Hall on May 4 with gratifying success. Two miniature pianists, Anita Fontaine and Master Willie Callmeyer, performed exacting numbers with astonishing power, as well as delicacy and grasp of the music. Gladys Connor's selections were Prelude from Holberg Suite, Grieg's Arabesque, Debussy, and "Hark, Hark the Lark," Schubert-Liszt. Modesta Ximena of Wilkes-Barre, Pa., played the Love Dream, No. 3, Liszt, and the MacDowell Polonaise; Hermann Schwarzmann was heard in a Pastorale of Scarlatti, Romance, Sibelius, and Polonaise, Chopin. Each of the players disclosed thorough technical equipment, musical feeling, refinement and charm of style. Etta Robertson, a gifted young soprano, pupil of Yeatman Griffith, in voice building and repertoire, and of Berthe Firgau in vocal diction, sang a group of modern songs delightfully.

G. C. T.

AID STRICKEN ARMENIANS

Interesting Features in Successful Æolian Hall Concert

A goodly sum was realized for the Armenian Red Cross on Sunday afternoon, May 13, when a benefit concert, under the auspices of the Women's Armenian Relief Committee, was given in Æolian Hall. An audience numbering almost 1500 applauded the soloists with great warmth.

A. Chah Mouradian, a tenor from the captured city of Van, won high favor. His Armenian folk-songs, dating, it was said, from the days of the crusades in the Orient, were exceedingly interesting. Souren Sewny, violinist, assisted him in Handel's "Largo." Mrs. Z. Panosian sang the "Yerpor Patzouin" of Armenia's canyons. Other applauded soloists were Mrs. Donchian, Miss Costikyan and Mrs. Henry Holden Huss. The last named sang Armenian songs finely.

Chicago Community Chorus Organizes for National Music Show

CHICAGO, May 12.—Working through the Chicago Examiner and with the aid of a number of prominent Chicago music directors, the Chicago Community Chorus, which is to sing at the Coliseum is now in rapid formation. The chorus is scheduled to appear at the Coliseum on the evening of Monday, May 21. Henry Purmort Eames, pianist and choral conductor of Chicago, will conduct the Community Chorus of 4000 voices. Along with the Community Chorus an augmented orchestra, under the direction of Ernest Knoch, will appear.

Brooklyn Orchestra Gives Initial Concert Under Herbert J. Braham

Herbert J. Braham's new instrumental body known as the Brooklyn Orchestral Society gave its first concert at Jefferson Hall, Brooklyn, on May 7. "Der Freischütz" Overture, by Weber; the Andante Cantabile, Tchaikowsky; Lui-



George J. Parker

BOSTON, May 7.—George J. Parker, a prominent singing teacher of this city, died here Sunday at the Reid Hospital after a prolonged illness. Mr. Parker was born in Reading, Feb. 10, 1850, and his early education was received in this city, after which he went abroad and studied in London, Paris and Milan. For twenty years he was soloist at the First Church, corner of Berkeley and Marlboro Streets, and was a member of the Apollo Club from 1877 to 1893. He is survived by one daughter, Mrs. Clifford Le Clear of Waban, Mass.

M. J. Gheusi

PARIS, April 27.—Monsieur M. J. Gheusi, father of J. Gheusi, director of the Opéra Comique, has just passed away at Castres.

L. R.

Paul Monnin

PARIS, April 27.—Paul Monnin, chief property master at the Opéra Comique and doyen of the staff, died a few days ago. He had been employed at the establishment for more than fifty years.

L. R.

Giovanni Olivotto

Giovanni Olivotto, 65 years old, the father of Mrs. Riccardo Stracciari, wife of the celebrated baritone, died in Italy, according to a cablegram received by Mr. Stracciari on Sunday night.

Music's Magic a Factor in New York's Greeting to Famous French Guests

MUSIC played a comparatively significant part in last week's memorable ceremonies attendant upon the arrival in New York and the reception and honoring of the distinguished French commission, which is headed by ex-Premier René Viviani and Marshal Joffre. At the unveiling of the Lafayette Statue in Prospect Park, Brooklyn, on Thursday morning, Mme. Louise Homer, the Metropolitan Opera House contralto, thrilled the group present with her singing of "The Star-Spangled Banner." Thus were these impressive exercises closed by Mme. Homer. M. Viviani made the dedicatory address in French.

When Marshal Joffre entered his box at the Metropolitan Opera House, late on Thursday evening, during the brilliant benefit concert and entertainment given in aid of the Belgian destitute and French war orphans, Paderewski was performing a Chopin polonaise. Ordinarily Paderewski resents interruptions or distractions while he is playing; this time, however, it is doubtful whether he experienced any trace of annoyance over the tumult which arose with the French hero's entrance. The Marshal, with a wide sweep of his right hand, saluted, as his allies and admirers cheered and sang the "Marseillaise." Joffre then made a brief but eloquent speech of patriotic and appreciative character.

The Marshal remained in the box while the Metropolitan Chorus sang "God Save the King" and "Hymn Garibaldi," and Mme. Louise Homer sang "The Star-Spangled Banner." It was one of the most inspiring scenes the Metropolitan ever saw when Mme. Homer, after singing the first verse of the national anthem, stepped to the front of the stage, waved the flag, and the tremendous audience joined in with a feeling that made Marshal Joffre almost drop his cap applauding. As the song was finished the audience by a common impulse turned to look at the distinguished guest; he saluted, waved his hand, and applauded again. The Marshal left with his military aide after remaining thirty minutes. The affair was arranged under the Maréchal Joffre Tribute Committee. The receipts were \$85,843.

Caruso and Amato Not There

Caruso and Amato did not sing—they were announced to—and the program in other respects went somewhat awry, but Joffre's presence obviously compensated the audience for these variations from schedule.

The doors of the opera house were opened at 9 o'clock, and the program, scheduled to begin at 9:30, did not start until after 10, when the Metropolitan Orchestra played Bizet's Overture, "Patrie." Then Paderewski played three pieces by Chopin, then another number, and was in the third when Joffre entered.

The seats sold from \$3 for the upper gallery to \$25 for the orchestra seats, the boxes selling for \$1,000 each. The sale of programs added to the receipts. There were thousands of persons who went to the opera house and couldn't get in. After Marshal Joffre left there was a tableaux of nations to the new democracy, arranged by Mrs. Harry Payne Whitney. The program concluded with "The Marseillaise," sung by Léon Rothier, the basso, and the Metropolitan Chorus, the audience joining in.

An informal concert of noteworthy caliber was given in honor of Marshal Joffre and his companions, on Wednesday evening, at the Henry C. Frick mansion. At the conclusion of dinner—among the distinguished guests were Mayor Mitchell, Colonel Roosevelt and others—the guests

repaired to the main hall, where a program of national and international significance was given by prominent artists. To S. Archer Gibson, Mr. Frick's private

Meuse." When the applause had ceased the great soldier turned to his neighbor and said simply: "That was the tune to which they won the battle of the Marne."



—Photo Bain News Service

Mme. Louise Homer Singing "The Star-Spangled Banner" at the Unveiling of the Lafayette Statue, in Prospect Park, Brooklyn, Last Week. Marshal Joffre Stands Directly Under the Flag

organist, fell the task of opening the concert, which he did stirring with the "Marche Lorraine." Then—at the request of Marshal Joffre—he played another famous French march, "Sambre et

Léon Rothier, the Metropolitan Opera basso, sang a number from "Thaïs," and Anna Case, soprano of the same organization, contributed the well-known "Louise" aria, Gounod's "Ave Maria" and

Marshal Joffre came forward. He too wanted to meet the singer of that anthem, and, on being presented to the diva, graciously offered her the Gallic salute.

URGES SONGS FOR MARCHING

"Singing Men Are Fighting Men," Says General Bell at Plattsburg

PLATTSBURG, N. Y., May 14.—Major-General J. Franklin Bell, commander of the Eastern Department, in his speech at the Y. M. C. A. last night complimented the assembled student officers on their singing in the following fashion:

"Gentlemen, you sang 'The Star-Spangled Banner' to-night as I have heard it sung few times before. You know whom we are going to fight. German soldiers sing while they march. I want you to see that our army beats them at their own game, for singing men are fighting men."

"From you will be selected part of our first 10,000 officers and I want you to take it upon yourselves as a duty to see that every company of our army has its marching tune, and that the men learn to sing it. You don't know how much further men can march when they sing. Any rousing air will do. 'A Hot Time in the Old Town To-night' has a swing to it that will put ginger and cold courage in the hearts of men. Go to it. Sing and fight!"

The Orchestral Society of New York, Max Jacobs, conductor, will begin a series of Sunday evening popular concerts, at the Standard Theater, on Sunday evening, May 20. Prominent soloists will assist. The prices will range from twenty-five cents to one dollar.

ARGUES AGAINST MUSIC TAX

H. B. Schaad, Æolian Company Official, Makes Plea Opposing Levy

In a press statement last Saturday H. B. Schaad of the Foreign Department of the Æolian Company said that he believed the proposal by Congress to place a special war tax on musical instruments would be dropped, as it was from taxation programs in European countries.

"We in the United States," said Mr. Schaad, "have not yet come to realize what music may mean in the life of a sorely tried people. To the soldier in the trench the phonograph, with its message of home, church and fireside, is nearly as essential as his daily rations; and so in each of the warring countries they have shipped almost as many phonographs to the front as big guns."

"To the non-combatant, bereft of loved ones or torn with anxiety, there is perhaps no solace like music."

Soprano Urges Share of Concert Receipts Be Given to War Work

CHICAGO, May 12.—Saba Doak, one of the most popular of the younger sopranos, has started a movement to donate a percentage of all concert earnings to the Red Cross fund or to some branch of service which seems most in need and desirous of such assistance. Miss Doak's ancestry carries her back through a line of patriotic Americans to the Colonial period. F. W.

The appearance of Mme. Galli-Curci with the New York Rubinstein Club in Yonkers, N. Y., on Tuesday was postponed on account of her continued illness.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms 4 East 43rd St., New York

Send for Illustrated Art Catalogue

BUSH & LANE

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street, BUFFALO, N. Y.

HENRY F. MILLER
PIANOS
HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.